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April 2000

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"Standing at the edge of the sea when the full moon first comes over the horizon. Seeing a double rainbow. That's the romance of the South Seas."

Bob Payne "The Enduring Allure of Polynesia," page 82

THE ENDURING ALLURE OF POLYNESIA 82

by Bob Payne

photographs by Flip Chalfant

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Production Artists Natalie Wong,
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Islands Publishing Company

Business and Editorial Offices

6309 Carpinteria Avenue, Carpinteria, CA 93013

Phone: (805) 745-7100 Fax: (805) 745-7102

Web site: www.islands.com

General E-mail: islands@islands.com

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ADVERTISING OFFICES
Headquarters: 6309 Carpinteria Avenue, Carpinteria, CA 93013; (805) 745-7100, fax (805) 745-7105, E-mail: adsales@islands.com
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Europe: Richmond Marketing, 50 D'Arcy Way, Tolleshunt D'Arcy, Essex, England CM9 8UD, tel./fax (44) 1-62-186-0505.
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Two on the Isle

April 2000

WHAT IS ROMANCE? THE QUESTION RAISED A SURPRISING AMOUNT OF debate when we were planning this issue. Some staff members envisioned a lone couple on a deserted beach with nothing to do all day but laze around gazing into each other's eyes. Others craved the civilized accoutrements to love – food, music, a fabulous hotel. And a few argued for an energetic hike to a private campsite atop an island cliff.

And so this issue addresses a variety of romantic visions: the classic South Seas sojourn, an escape to a Caribbean resort, a fabled Mediterranean sailing voyage. We've suggested a lovers' guide to the island of Manhattan and showcased ten of the most romantic island spots in the world. Narrowing down that list for the photo essay was not exactly easy, because, of course, all islands are romantic in and of themselves, and even chance encounters there can have huge emotional consequences. Just in the past year or so, two of my friends have fallen for people they met – one in Crete, the other in the Dominican Republic – and turned their lives upside down to be with their new loves. Was it something in the island air?

In fact, love and islands go together like, well, love and marriage. So we asked writer Hilary Dole Klein to find brides and grooms who had recently chosen an island for their wedding. Through a combination of ingenuity and serendipity, she located eight couples and talked with them about walking down the aisle on an isle. As for her initial concern – that people might hesitate to share such private matters – it proved groundless.

People like
nothing better than
to tell stories of
how they met
and got together.

"There's nothing they like better," she found, "than to tell stories of how they met and got together – and why they decided to make a commitment."

And how did she find the couples?

"It's said that everyone in the world is just six degrees of separation away from everyone else," Hilary said, "but I've found it's usually just three or four. I was on the phone with my best friend from junior high school, and she told me that her older brother was now living with a woman whose son had just gotten married in New Zealand. [The son's story is on page 109.] And one day I was talking with an old friend of my parents, when I

remembered that his daughter now lives in Scotland. I called her – it gave us a chance to catch up – and during our conversation she told me she'd seen a wedding show on TV in which the bride and groom wore wonderful outfits. She ended up tracking down the pair for me!" (See page 97.)

"I wish I'd gone to every one of these weddings," Hilary said. But hearing about them did call up some romantic island memories of her own.

"My husband, John, and I met in Italy," she added, "at the Stanford University campus in Florence. Three weeks after we got there, all of us students were taken on an extended field trip to Greece. The boat's first stop was the island of Corfu, and when John and I got off, we heard some incredible music. So we wandered off together and followed it to an old church where a choir was singing. We stood in the back to listen, and when it was over, John said, 'Now we're married.' I guess I believed him – three years later, we were."



Jean Tappin

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Letters

Back to Front

Of all the travel magazines, ISLANDS is the one that most allows me to escape the everyday world and that gives me an idea of what life is like in other places. I love reading about more primitive islands, such as the Andamans (November/December 1997) and Yap (May/June 1999); I also enjoy reading about islands in our own backyard (off the coast of the United States). I like your new format for 2000, but I miss the article that was the last page. I always read that article first.

Cathy Cloud
Lafayette, Louisiana

Editors' Note: "Encounters" essays, which used to run on the last page, now appear from time to time in the Crossroads section.

Go North?

I have been following your magazine for almost 19 years, and I appreciate the balance in the articles. Not everyone's idea of an island is somewhere in the tropics. Personally, I would love to see coverage of the Icelandic islands.

Timothy John Hilderbrandt
South Daytona, Florida

Goody for Guavaberries

I looked forward to Ellen Lampert-Gréaux's delightful articles. For me her "Taste of the Isles" column on guavaberry, in the September/October 1999 issue, brought back fond memories from when I was growing up in St. Thomas in the U.S. Virgin Islands. Every year during Christmas and New Year's, as I recall, midnight mass, scratch bands, parties, and guavaberry

became lumped together into one ongoing celebration. It was part of our French heritage. The article didn't even go into the guavaberry pastries and jam – my mom is the best at making both. Occasionally, a bottle of guavaberry rum finds its way to me in Florida.

Paul A. Gréaux
Hollywood, Florida

Editors' Note: Paul Gréaux is not related to Ellen Lampert-Gréaux.

Ask Frans!

The piece on island seasons in your November/December 1999 issue is beautiful, but I have to raise a question about Frans Lanting's baobobs: Are you sure that they are baobobs? I just returned from the delightful Spiny Forest [in Madagascar]. In the city of Tuléar I visited a great arboretum. Since I knew a few of the plants, my guide started trying to trip me up. He showed me one plant that was very similar to the one in your picture, and when I said it was a baobob he laughed and informed me that it was a *Pachypodium*, another endemic plant. I think the tree you pictured has spines on the branches; that's why I do not believe it is a baobob.

Fred Coquelin
Santa Cruz, California

Editors' Note: We have researched, looked carefully, and asked Frans, and finally we have this to say: We just can't tell if our tree has spines.

Name That Tune

I really enjoyed the article about Fiji, with its beautiful photographs, in the February 2000 issue. A word about

"Isa Lei," however. The "purple shadows" and other elements of the English version have little to do with what the Fijian words mean. Here's a very rough translation:

Alas, my sadness

Because you're sailing in the morning,

Please remember our contentment;

Everlasting memories of Suva.

(I don't know how Viti Levu crept into the lyrics; earlier versions romanticize Suva instead.)

And here's a puzzle. Where did the melody come from? Fijians and Tongans argue about whose song it is (PBS, in its coverage of the 1999 year-end celebrations, included a short clip of someone singing it with Tongan lyrics), but I know a German song with an almost identical melody. So which came first?

Albert J. Schutz
Professor Emeritus of Linguistics
Honolulu, Hawaii

Editors' Note: Thanks for the insights; we have no idea which came first. Regarding Suva and "Isa Lei," that line now gets adapted to every resort and island in Fiji, so we plugged in Viti Levu, because much of the story took place there.

Correspondence should be addressed to "Letters," ISLANDS, P.O. Box 4728, Santa Barbara, CA 93140-4728, and include the sender's address and daytime telephone number. Send E-mail to: editorial@islands.com. (Please include your city and state.) Not all letters received can be published; those published may be edited and excerpted.

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HOKRI

What's Out There

EDITED BY JERRY CAMARILLO DUNN JR.



Wallace & Gromit

A Salute to Cheese

Won't you join cheese fanatics Wallace & Gromit in celebrating the 850th birthday of Wensleydale, their absolute favorite food? Originated in 1150 by Cistercian monks in Yorkshire, the mild, crumbly cheese often figures in the adventures of the animated clay companions – Wallace, an eccentric English inventor, and Gromit, his loyal, level-headed, and super-intellectual pooch (preferred reading material: *Electronics for Dogs*). In *A Grand Day Out*, the two suddenly find themselves cheeseless; their search for a nibble has them flying a homemade rocket to the moon. Thanks to Wallace & Gromit, sales of Wensleydale have soared.

Jenny Woolf



Watch Wensleydale cheese made at the Wensleydale Creamery in Yorkshire. Tel. 011-44-1969-667664; www.wensleydale.co.uk

ZONS

What's in a Name?

Romantic Island Places

On your next island trip, let romance spell out the destination – whether it's Honeymoon Beach or Shag Island (both real places, in the U.S. Virgin Islands and Newfoundland, respectively). Some special spots on the map:

Their Eyes Meet

Encounter Bay (Australia)
Babe Island (Guam)
Cape Flattery (Australia)
Rendezvous Bay (St. John, USVI)
Cupids (Newfoundland)

Romance Blooms

Tickle Harbour Point (Newfoundland)
Rose Harbour (Queen Charlotte Islands, British Columbia, Canada)
Darling River (Australia)
Doting Cove (Newfoundland)
Two Lovers Point (Guam)

Love and Marriage and...

Promise Island (Nunavut, Canada)
Great Diamond Island (Maine)
Bride River (Ireland)
Chapel Cove (Newfoundland)
Honeymoon Bay (Vancouver Island, British Columbia, Canada)
Conception Bay (Newfoundland)
Isle of Youth (Cuba)
Loyalty Islands (New Caledonia)
Sunset Beach (Oahu, Hawaii)

Maria Zate

Feeling Romantic?

For words to woo that special island someone, look for the candy hearts on the following pages.



"Shrimp cake"
(Hong Kong)



*Tiang tresna
taken
raagah*

*"I really care
about you" (Bali)*

New Guinea's Answer to the Day Pack

In the same way Americans stuff day packs with everything from textbooks to water bottles, village

women in Papua New Guinea use *bilums* for all they need to carry – bananas, yams, napping babies, laundry, firewood, even squealing piglets. The expandable bags, made of looped and knotted string, also carry an ancient art into modern times. Originally made in muted colors from hand-rolled natural

fibers (such as tree bark, leaves, and grass), *bilums* now are crafted from brightly colored nylon or polyester cord. In New Guinea, a woman is considered naked without her *bilum*.

Sally McKinney



Moonlight in Ancient Eyes

Are you looking at the world's oldest map of the moon (center right)? Absolutely, says Canadian cartographer Philip Stooke. He believes that about 5,000 years ago Stone Age people living near present-day Dublin, Ireland, looked up at the sky's glowing night-light and carved its image in stone at a burial site called Knowth.

Stooke, who charts planets for NASA, has observed that when a picture of the stone drawing is laid over a moon image, at least a dozen points match – including the lunar "seas," or lowland plains once thought to be water. The cartographer also believes that other portions of the carving depict the moon's movement across the sky – suggesting a scientific expertise unexpected in Stone Age stargazers.

Further research at the Neolithic site has shown that the rising moon would have illuminated the carving, which leads to the poetic notion that these ancient people read their lunar map by moonlight.

Rossella Lorenzi



MOON



STONE CARVING



MOON WITH CARVING
OVERLAY

My, How He's Grown!

At an age when most kids collect Pokémon cards or Beanie Babies, André Joris put together a more unusual collection – of palm trees. It all began when he was eight and his grandmother took him to a garden-club plant sale near his house in Key West, Florida. He became fascinated by a little seedling with a big name, *Pritchardia*, a fan palm from Hawaii. After taking it home, André began to read up on rare palms and, at age 11, became the youngest member of Miami's International Palm Society.

Now 14, André has filled his backyard with more than 100 palm trees.

"It's amazing how different they are," he marvels. "I love their shapes, colors, and sizes. The leaves of one species from Malaysia are eight feet long and four feet across. And some trees are covered with thorns an inch and a half long. They're fantastic!"

Janis Frawley-Holler

*Va here
vau ia
oe*

"I love you" (Tahiti)

BRIEFINGS

...Feel free to breathe in the Bahamas, the most smoke-free country in the world according to the World Health Organization. A mere 4 percent of Bahamian women and only 19 percent of men choose to light up.

Janis Frawley-Holler

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Yvonne Carosso

CALLING ALL

Coneheads

They call it the Ben & Jerry's of Hawaii, and with good reason. Lappert's combines natural ingredients and decadently high butterfat content to create the ne plus ultra of island ice cream. Over the past 16 years Walter Lappert – the company's quirky founder (above) – has seen his empire grow from a humble storefront on Kauai to hundreds of outlets around Hawaii and the mainland. Recently we caught up with the islands' own ice cream man.

"I love you"
(Hawaii)



HORIZONS: So how did an Austrian-born, half-French liquor importer wind up making ice cream in Hawaii?

WALTER LAPPERT: I was vacationing on Kauai and bought an ice cream cone.

It was called blueberry freckle, and it looked like a disease. It was the first time in my life I threw a cone away. I said, "Well, I'm going to build myself a shack, hang a hammock out back, and make my own ice cream in front." In 1983 I opened in a little building in Hanalepe.

H: What makes your ice cream so special?

WL: Hand mixing. Most ice cream makers use extrusion. Paint is made by

extrusion. Our ice cream tastes like it was made in your kitchen.

H: Anybody can make vanilla, but what about some of the more...oh...unique flavors you've made?

WL: You mean like sauerkraut? Ugh. It tasted just like you'd expect. We also made a black-strap molasses flavor. And tequila! It was made from the real stuff, I let it melt and drank it.

H: Have you had any other unexpected failures?

WL: My two all-time favorites both bombed: apple strudel and raspberry sherbet. *De gustibus non disputandum.* There's no explaining people's taste.

Yvette Cordozo and Bill Hirsch

Whistle While You Work

Schoolchildren on Gomera in the Canary Islands routinely whistle in class. But they aren't punished for it. They're just obeying the rules.

Educators on this Spanish island have added compulsory whistling lessons to the standard primary school courses. They want to make sure that a unique local language, composed entirely of piercing whistles, doesn't go silent.

The whistled phonetic system, called *silbo*, has been used for centuries by farmers, shepherds, and families to communicate across the island's many canyons. The messages pass quickly over long distances, often in a sort of relay from one whistler to the next.

With two vowels and four consonants, *silbo* approximates the structure and rhythm of spoken Spanish. A message may be as simple as calling family members to dinner or as complex as announcing an islander's death – including the time and place of the funeral.

The whistles of *silbo* began to fade away as modern roads and telephones came to the Canary Islands. But soon this singular sound may be as familiar to Gomera's schoolchildren as multiplication tables and the latest Ricky Martin hit.



"You look beautiful"
(St. Lucia, Caribbean)



Curry Howard

BRIEFINGS

...As soon as you check into an island hotel, put one of its matchbooks in your pocket. If you get lost while sightseeing, you'll have the right address in the appropriate language to show a local resident or taxi driver.



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Life's a Beach on El Nido, Philippines

Lying off the northern tip of Palawan, El Nido is surrounded by marble-and-limestone islands that are home to hidden beaches, emerald lagoons, and swarms of swiftlets that dwell in the coral cliffs. (El Nido means 'nest' in Spanish.) From Lagen Island Resort, visitors can set off to explore lovely new beaches every day.

Sun Splash The perfect time to go is December through April. Beginning around Christmas, you'll find clear skies, a calm ocean, and temperatures ranging from 79 to 85 degrees. Forget about June to November, a season of agitated seas, clouds, and maybe a typhoon or two.

Sand Box On some beaches the sand is as coarse as sea salt; on others it's as silky as flour. But the color never changes: Think "vanilla pudding."

Flotsam and Jetsam You might spy a stray plastic sandal among the shells, but, in general, nature keeps the beaches clean -



AP/WIDEWORLD

unless you think of a coconut or a palm frond as trash.

Local Motion Until Typhoon Norma damaged the coral in 1998, El Nido, with its 200 species of tropical fishes, was considered a premier diving area. You'll still see groupers, stingrays, sergeant majors, and dolphins, and maybe even a whale shark, dugong, or sea turtle if you're lucky.

Beach Bummers On some beaches in autumn, sand flies known as no-sees can change this paradise into a purgatory of itching and scratching. Fortunately, the flies usually won't bug you during prime season from December to May.

Sardine Factor Occasionally groups of divers or snorkelers unpack their picnic lunches on the beach; otherwise you'll feel

like Robinson Crusoe relaxing in the shade of the coconut palms.

Shore Break Depending on the beach you've chosen, the nearest cold brew could be an hour away. But don't worry, the skipper of the boat that drops you off will probably have plenty of local San Miguel beer in his cooler.

Kiki Baron



"I worship you"
(Greece)

Oliver Reed's Final Bow

People on the Mediterranean isle of Malta are still talking about the spectacularly theatrical exit of British actor Oliver Reed last May. A legendary hell-raiser, Reed collapsed at a pub after he stunned onlookers by downing 10 pints of beer and 12 double rums. Official cause of death?

Incredibly, it was not alcohol poisoning but a heart attack.

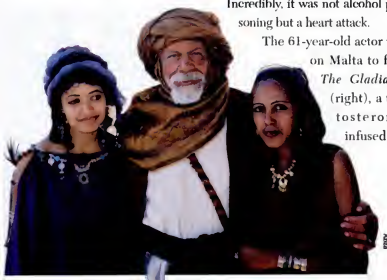
The 61-year-old actor was on Malta to film *The Gladiator* (right), a testosterone-infused ex-

travaganza directed by Ridley Scott. Surprisingly, the pub where Reed (left, with *Gladiator* extras)

had his final party now attracts droves of his devotees. The owners have given out more than 4,000 cards printed with the words "In Loving Memory of Oliver Reed," and every time they post newspaper clippings about the actor on the bulletin board, fans tend to make off with them.

Most of Reed's scenes in *The Gladiator* had been filmed before he died. But people close to the production say that for additional scenes, digital refiggering may be used to superimpose Reed's head onto a stand-in's body. The film will be in theaters this spring.

Brenda Fine



ALAN BROWNE/Universal Studios

[LIFE ON A
CARIBBEAN PLANE]



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**Táim i,
agrá leat**

"I love you"
(Ireland)

A SEABIRD IN SICK BAY

What do you call a bird that misguidedly follows a yacht from Hawaii to Alaska, gets battered in an icy storm, and ends up shivering and miserable on deck?

"Lucky."

The sympathetic crew of the *Royal Eagle* yacht warmed up the errant red-footed booby in a clothes basket, fed him, and eventually put him on a plane to Anchorage's Bird Treatment and Learning Center, where he recuperated from hypothermia, dehydration, and malnutrition.

Hawaiian Vacations then offered Lucky a free trip back home, provided he was accompanied by a human. Fortunately, a University of Hawaii botanist was on the flight, so Lucky traveled with him – as a carry-on.

On Maui the booby was released on a dune, where he spread his wings to test the wind, then flew off.

"This guy handled the stress of captivity really well," says a state veterinarian.

"I guess he has the laid-back Hawaiian mentality."

Janis Frawley-Holler

**Ai shite
imasu**

"I love you" (Japan)

ISLAND CLASSICS

Haggis

All hail the homely haggis, a dish as Scottish as a bagpipe – and to many foreigners it looks just about as tasty. The meal is prepared by stuffing a sheep's stomach with things most of us don't even want to think about: minced lungs, heart, and liver (or what P. G. Wodehouse called "the more intimate parts of a sheep") and suet (hard, fatty tissue from around the animal's kidneys).

The squat brown orb is prepared by boiling, but only after the chef stabs it a few times to keep it from exploding.

The resulting dish looks like a mutant sausage – or a cross between food and a football. Perhaps it's no coincidence that many people choose to accompany their haggis with a nip of whiskey, claiming it makes the meal go down more easily.

JoBeth McDaniel

An airport in Africa was reportedly cleared of passengers when a customs official mistook a haggis for a bomb.



Ingredients (besides chopped sheep's organs and fat) include onions, oatmeal, salt, cayenne pepper, and black pepper. Many Scottish restaurants also make haggis with beef or venison.

"Great chieftain o' the puddin'-racer!" is how Robert Burns described haggis, which is traditionally served on the Scottish poet's birthday, January 25.

Haggis was introduced to Scotland via Greece, Italy, and France, where it was a common dish. The Scots now claim it as their own. (No one has challenged them.)



Tradition calls for side dishes of tatties and neeps (mashed potatoes and turnips).

U.S. Customs agents take a dim view of haggis and confiscate it from returning travelers. To order USDA-approved, frozen haggis from Oregon (\$4.49 a pound), phone Lamb Etc. at 541-673-7463, or visit www.tcfb.com/lambetc

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ArtBeat

The pulse of island culture

ANIMATION

Mickey, Move Over

Cartoons in America won't ever be the same, now that the creations of a Japanese master are coming to a theater near you.

By Helen McCarthy

ROLL OUT THE RED CARPET, THE BLOCK-buster Japanese cartoon *Princess Mononoke* has come to the land of Disney. And Hayao Miyazaki, its 59-year-old creator, is enjoying seeing the feature film in a foreign language.

Among the American public, Miyazaki – who has been making films for more than 35 years – is an unknown, and probably only children would recognize the titles of some of the director/writer's past films, such as *Kiki's Delivery Service* and *My Neighbor Totoro*, which have been available on video here for a few years. But with the help of Hollywood stars (Claire Danes, Minnie Driver, Billy Bob Thornton) who lent their voices for the English version, Miyazaki may soon become a household name.

Ten years ago friends sent me a tape of *My Neighbor Totoro*, and it was love at first sight. What stood out was the artistry of the imagery and the emotional depth of the characters, particularly compared to the cartoons I'd been used to.

Most animation in the West is made for children; many of us grew up with Disney fairy tales in the movie theater and Huckleberry Hound and Rocky and Bullwinkle on Saturday morning TV. We can remember when cartoons made prime time with *The*

Flintstones. But even with the recent series marketed to adults, such as *The Simpsons* and *South Park*, cartoons have depended on kid's stuff – conventional caricature, simple drawings, and plotlines heavy on gags and slapstick. But that kind of animation never interested Miyazaki.

AS A CHILD RAISED IN A POSTWAR, WELL-TO-DO Tokyo family, Miyazaki decided that when he grew up he would be a cartoonist, though he probably didn't know then that it would be he who would make animation grow up.

Throughout his career Miyazaki has made



Lady Eboshi (Minnie Driver) stands firm as a warlord (above) in the new film by Hayao Miyazaki (left).



a name for himself by insisting on high production values and sophisticated storytelling. To produce cartoons of technical excellence, his Studio Ghibli had to reinvent the Japanese animation studio system. As for the storytelling, Miyazaki's films seem to be about real people.

For instance, I was impressed from my first Miyazaki film by the strength and delicacy of his female characters, both girls and women. They are tender, yes, but they can

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also be tough, intelligent, and determined enough to head a pirate crew, design an airplane, or rescue the hero in a film's finale. When asked why so many of his films have girls as heroes Miyazaki replied simply, "Why not?"

But while his characters have real human emotions, they often live in extraordinary places. The world of any Miyazaki film is richly colored and detailed, from the smallest petal of a flower to the diaphanous depths of cloud formations.

All his imagery – and this sets him apart from other animators – is carefully researched. For instance, *Princess Mononoke* takes place during Japan's medieval days, a period usually portrayed with clichéd samurai scenes. But Miyazaki has set his fantasy tale against a background whose imagery was drawn from recent studies of ancient

Japanese history, anthropology, and archaeology.

All Miyazaki's cartoons have a strong moral underpinning. But critic Roger Ebert, a longtime Miyazaki fan, says: "He doesn't insist, he doesn't underline, he doesn't hammer his point home; he seduces us with his magic. And beneath the magic are pointed observations about human nature."

Princess Mononoke tells the story of a young warrior under a strange curse (Billy Crudup), his trusty steed, a girl raised by wolves (Danes), and a female warlord (Driver) who through encounters with danger and fear learn resourcefulness and love. By the end they have also discovered a timeless truth – all life is change.

Helen McCarthy, who lives in London, is the author of Hayao Miyazaki: Master of Japanese Animation (Stone Bridge Press).

FILM

Jamaica by Jamaicans

A new homegrown film company uses the digital age to show off its street smarts.

By Joann Blondl

IMAGINE THIS: THE 1973 film *The Harder They Come* (starring reggae singer Jimmy Cliff) crossed with Eddie Murphy's 1984 wild-and-crazy *Beverly Hills Cop*, and you'll have an idea of what to expect from the new film *Third World Cop*. This combination action-drama-comedy, with its odd mélange of graphic violence, slapstick humor, and Biblical quotes, is an utterly Jamaican film.

And when it opened in Jamaica last October, *Third World Cop* broke all box-

office records in the country – not with escapist fare, but with a realistic, up-to-date portrait of the energetic and gritty streets of Kingston's inner city.

It has a familiar cop vs bad guy plotline that pits boyhood friends against one another over, among other things, a woman. But what makes this film stand out is its homegrown flavor. The first digital film ever to be



Returning to the hood, the cop (above, at right) greets two old friends.

shot and edited on-island, with an entirely Jamaican cast and crew, also has a local producer: Palm Pic-

ON VIEW

Out of the Mist

A groundbreaking exhibition on Vancouver Island brings the life and ways of an ancient culture into focus.



From the exhibition: a 1915 photograph of a female shaman (right); a chief's headdress (above).

ing the world insight into their history and culture.

"Out of the Mist," currently at the Royal British Columbia Museum in Victoria, is the first major exhibition to showcase the artifacts and tell the

IN 1778, WHEN CAPT. JAMES COOK arrived on the west coast of Canada's Vancouver Island, he named the aboriginal people who greeted him "Nootka," misunderstanding their first words, which advised him to "go around." Two hundred years later the descendants of those people have given themselves a new name, "Nuu-chah-nulth" – meaning "all along the mountains" – and in a fascinating new exhibition they are also giving

stories of the 19 aboriginal nations who live in a natural world of temperate rain forests, misty ocean shores, and mountain rivers that once provided for all their needs.

This is the first time a native people has been extensively involved in designing a museum exhibit. The result is a show that is *by* them as well as *about* them. Their own priceless ceremonial curtains, headdresses and masks, rattles and bowls are on display, along with those from museum collections. And the written texts, which explain how the objects were used and why they were – and are – sacred, are in their own words.



Frances S. Gifford

Although some of the items are hundreds of years old – for example, a red cedar carving of a head given to Captain Cook – there are also beautiful examples of contemporary Nuu-chah-nulth arts and crafts, and new videos that feature present-day chiefs and emphasize the vitality of the culture.

– Melinda Lewis-Matavers

"Out of the Mist" will be at the RBCM through May 2000, then moves to Denver's Museum of Natural History in October.

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tures (the new entertainment company begun by Island Records founder and Kingston homeboy Chris Blackwell) specializes in high-tech films.

"Digital filmmaking is the perfect medium to catch the essence of Jamaican life and culture," says Blackwell. "It is so much more unobtrusive, so much faster. And with a smaller crew it is possible to get a reality that would be impossible to achieve with traditional filmmaking."

It is also less expensive: *Third World Cop* cost a mere \$500,000 to produce.

Any truly Jamaican film must have a memorable soundtrack, and this one, a blend of reggae and dancehall music, was produced by the Grammy Award-winning artists Sly Dunbar and Robbie Shakespeare.

The Riddim Twins, as they are affectionately referred to in Jamaica, have been collaborating for 25 years. They incorporate a variety of influences in their music – including country, blues, rock, and R&B – and have worked with artists that range from Black Uhuru to Bob Dylan to James Brown. *Third World Cop's* soundtrack features three of their own songs, plus several by some of the island's most exciting young talents – Innocent Crew and the Marley Brothers featuring the Ghetto Youths Crew.

Third World Cop opens in April in New York and Miami. Luckily, for those who are not hip to hardcore Jamaican slang, it will come with "English" subtitles.

Joann Biondi is a freelance writer who lives in Miami.

FINE ART

Sculpture
Goes Wild

An Australian city
moves art outdoors.

By Jennifer Hutchins

FROM THE MELBOURNE shore, it appears to be no more than a chunk of hilly, overgrown land in the city's Yarra River. But step into the Herring Island Environmental Sculpture Park, and you will discover an enchanted place where nature mingles with art.

Created for the 1997 Melbourne International Festival of the Arts, the park began with five sculptures made entirely of natural materials. Using wood, stone, and earth, the artists produced works that blend into the surroundings so well that the sculptures seem to have evolved from the land itself. Indeed, that was the hope of curator Maudie Palmer, who commissioned the pieces: She wanted art that would harmonize with the island's "wild" environment.

Take, for instance, British artist Andy Goldsworthy's "Stone House." It sits in a dip against a wooded hillside and features a large red boulder nestled within a surround of sandstone.

"If people come here and do not find this piece," says Goldsworthy, "then I think it has been successful."

Goldsworthy, whose work is always site specific, notes that an island by its nature is about discovery and concealment. And by fitting a piece into its landscape, he encourages viewers to look very carefully; if they don't

see the sculpture, perhaps it is because it looks so natural in its surroundings.

Goldsworthy has also created "Herring Island Cairn," a large cone of stacked local Castlemaine slate. This mystical piece, inspired by path markers in Scotland and England, is more direct in the way it engages viewers, who, as strange as it may sound, find the hard-edged cone irresistibly touchable.

Artist Julie Collins was



An island in the river, Herring (above) holds art treasures such as Goldsworthy's cone (right).



Photographs by John Collins

inspired not only by the man-made island's environment, but also by its history.

Her piece, called "Audience," is made of local bluestone and refers to the one-time mainland quarry that, in the early 1900s, became this island when the Yarra River was diverted to stem

Herring Island Environmental
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with visitors' information.

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its frequent flooding.

Robert Jacks drew on his own past for his sculpture, "Ramp." Jacks's red gumwood work is set in a clearing on the edge of the island that he knew as a boy. On this "mysterious, uninhabited" island, he and his friends would land their handbuilt rafts and play pirates. Standing on "Ramp," you can look one way over the peaceful expanse of Herring and in the other toward the busy freeway across the river, making the sculpture the perfect place to contemplate man's impact on nature.

"Moments of visual contemplation" were just what Palmer has in mind when she began this park four years ago. The idea was to involve the public and invite them into the space. The park was intended to be not only an art gallery but also a playground and picnic area – a combination that for Palmer is "magic." "I like the idea of it being an escape, a haven, a retreat," she says.

The park also includes a "wild" garden – designed by a horticulturist – where the public is invited to help care for the land.

As for the sculpture, the latest addition is by Australian Robert Bridgewater. "Scaled Stem" is an elongated wood carving that resembles a giant flower bud. True to the park's mission, the new piece reflects and enhances the natural beauty that surrounds it.

Freelance journalist Jennifer Hutchins lives in Rochester, New York, and writes about travel and culture.

BOOKS

Salarywoman

THE DRIVEN, DUTY-BOUND Japanese salaryman has become a sociological caricature. But what do you say about an American woman – a blond technical writer from Silicon Valley with an MA in Victorian literature – who is suddenly dropped



into a Tokyo computer company? Best to let her speak for herself, and that's what Rhianon Paine does in *Too Late for the Festival* (Academy, \$22.50), her funny, sometimes poignant recollection of life in a truly alien society.

Paine was unprepared for so many things: meaningless street addresses, a language complex beyond her comprehension, meals composed of mysterious sea creatures. But it's a tribute to her that she never overlooks the difficulties she caused for her new colleagues, themselves quite unprepared for a giantess (Paine is 5' 4") incapable of arriving on time or comprehending the exotic requirements of office teamwork. The one thing Paine and her officemates shared was a generosity of spirit

that enabled them to rise above gaping differences of culture.

English Primer

ENGLAND'S QUINTESSENTIAL epic poem, *Beowulf* in its original Anglo-Saxon has become inaccessible to modern readers – a shame, since it contains so many of the classic heroic themes. But now Seamus Heaney, arguably Ireland's greatest living poet, has achieved a translation of *Beowulf* (Farrar, Straus, \$25) that both preserves the archaic frame of reference and – just as important – renders the work in marvelously readable verse.

Set in a legendary Viking Denmark, the story centers upon the Scandinavian hero who destroys the monster Grendel (and its equally monstrous mother) and then returns in triumph to his own land – only to be drawn from retirement, as it were, for one last battle. Heaney brilliantly combines the at-



tudes of a warrior age – the pro forma boasting, the obsessive regard for personal revenge – with the postmodern tragedy of a hero who must live up to the reputation of his youth.

An American Down Under

NEW ZEALAND IS SO PICTURE-perfect that lots of visitors – including travel writers – can't get past the stunning surface beauty. That's why



it's a particular pleasure to open the pages of *Kiwi Tracks* (Lonely Planet, \$12.95), Andrew Stevenson's wryly affectionate recollection of his four-month backpacking exploration of the Land of the Long White Cloud. Whether he's enduring a regimented stop-and-go hike on the sodden Milford Track or comparing *pakcha* (white) and Maori complaints about each other, Stevenson is equipped with an experienced traveler's most useful assets: He observes, he listens, and even in moments of stark terror he never loses his sense of humor. Funny, perceptive, irreverent yet sympathetic, *Kiwi Tracks* is both informative and a delight to read.

Big Bird

IT'S NOT CLEAR WHY, OF ALL the creatures man has hunted to extinction, the great auk has attracted, albeit posthumously, so many devoted aficionados. Large – about 30 inches high – and striking in appearance, this

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some volume, *The Great Auk* (Abrams, \$75), that incorporates just about everything any bird lover could ask about this lost species. This oversize book includes more than 400 illustrations, half of them in color, depicting the majestic bird and the men who studied and collected it. Fuller's book is a labor of love, and anyone who has been enchanted by the seabirds of colder climes will find it fascinating – and, yes, moving.

A Haitian Saga

IN THE TRAGIC HISTORY OF Hispaniola, perhaps no single event is more painful than the 1937 massacre of Haitian workers in the neighboring Dominican Republic. That holocaust is the climax of Jacques Stephen Alexis's *General Sun, My Brother* (Virginia, \$19.95), a novel widely hailed since its 1955 publication in France

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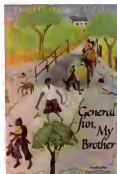


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and now translated into English by Carrol F. Coates. Alexis, a Haitian of distinguished family and a writer who combined Caribbean



and European influences in his work, uses a simple couple to anchor his complex work of art that weaves socialist politics, a Vodou perspective, and magical realism into a highly personal style. The result is a unique-

ly effective, often shocking portrayal of émigré Haitian life and a people whose seemingly endless tragedy continues to baffle the rest of the globe.

It's a Small World

GLADSTONE BELLE'S CAREER in his fictional Caribbean island nation has been notably successful, culminating in a term as minister of tourism and culture – and then he is found hanged in his bedroom. His apparent suicide is the starting point for Barbadian Agymah Kamau's penetrating, readable new novel, *Pictures of a Dying Man* (Coffee House,



\$23.95), which goes beneath the surface of island life, love, and politics to examine the agonizing choices that can destroy a sensitive man. Kamau's narrative device is the compilation of comparative memories: Belle's own recollections – of his lonely childhood, his painful youth in New York City, his bitter personal and professional lives – are set against the impressions of his neighbors, lovers, and associates. In the end, the reader confronts the personal tragedy of a man whose experiences in the larger world don't equip him to cope with a smaller one.

Tony Gibbs

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ArtBeat

In 1947 steel guitarist Peter Dillingham recorded a dozen popular tunes of the day with vocalist Bill Akamuhou and his Nautical Hawaiians. Dillingham gave some copies to the musicians, but the records were never released. Then recently, when the guitarist and his wife, Pam, were moving from Honolulu to the Big Island, they came across a box of old 78s — those same 1947 studio recordings, which have now been lovingly remastered on *Limited Edition, Volume 1* (Peter Pam Records).

If you are one of those for whom "beachboy" is synonymous with Hawaii, there is probably no album that



could make you happier than Duke Kahanamoku Presents *A Beachboy Party* (Cord/HanaOla/Taboo), recorded live in 1963 on Waikiki. Long unavailable on vinyl, this new CD, with songs like *In Spite of All* and *Hawaiian Rhapsody*, will make you wish you could have been there for the fun.

EAST MEETS WEST, AND ASIAN sounds blend with smooth jazz on *Between Black & White*, Hiroshima's 11th



album – but the Japanese-American band's first for Windham Hill. The pioneering instrumental group has, over two decades, toured with Miles Davis and played on soundtracks such as *The Thin Red Line*. And it continues to work with a fresh musical mix combining Japanese instruments, like the classical, zitherlike koto, with contemporary saxophone and synthesizer and keyboard stylings.

BORN IN TOKYO, PIANIST COMPOSER Naoyuki Onda started his classical training at the age of five, turned to rock in his teens, and now showcases what he calls a "musical dreamscape" on *Dream* (Pacific Moon). Onda plays piano and keyboards on his

compositions, which feature masters of Japanese koto, wooden flute, Chinese *niko*



(a bowed lute), and *yohkin* (a percussive string instrument). It all adds up to a lush tapestry of sound.

FOR TWO VERY DIFFERENT YET beautiful treatments of choral singing, compare *Christ Triumphant* (Hyperion), a collection of 20th-century hymns by the



choir of the Wells Cathedral in Somerset, England, with *Voices of the South Seas* (Arc Music), by Voix des Iles, a parish choir from the Mar-



quesas Islands. The English recording is well rehearsed and well performed, but the Marquesan counterpart is sung from the heart in those ethereal Polynesian harmonies.

LIKE SO MANY musical groups, the Celtic band

Old Blind Dogs has gone through its share of musical-chair personnel shifts, but the band that in the mid-1990s brought a new sound to traditional Scottish music never sounded better than on *Live* (KRL/Lochshore), recorded at a 1996 concert



in Aberdeen. Davy Cattanach's percussion gives the band its drive, but it's the steady vocals of Ian Benzie that make this album one you will remember for a long time.

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Settling in to Island Time

Old hands arriving in St. John's Cruz Bay know it's best to leave their hurries behind.

By Poupette Smith

LE O AND I WAKE TO THE RUSTLE OF a gentle breeze and the splashing of diving pelicans. Dazed, we wrench ourselves from our cozy bunk and stagger up the stairs to the cockpit. This is *Firefly's* first morning at rest, after a ten-day offshore passage from Chesapeake Bay. We are anchored off St. John in the U.S. Virgin Islands, having made landfall a few hours ago, under cover of darkness.

As we look around in awed silence at our new green surroundings, I am pleased to note that with the exception of Maho Bay's nearly invisible campground, the hills still appear to be devoid of human habitation.

"Swim?" I suggest, mesmerized by the clear turquoise water.

But Leo is the captain, and he likes to abide by the rules. "Better get to Cruz Bay and clear customs first," he says. "There'll be plenty of time to swim later."

"OK," I say, consenting reluctantly, "but can we just check in and do our stuff quickly, without wasting time, then come back here for the night?"

Leo nods: "Sure."

So we up-anchor and sail the remaining five miles west.

Firefly glides along smoothly in these protected waters, which contrast sharply with the large Atlantic seas of the past week. We bypass one pristine beach after another – Cinnamon, Trunk, Hawksnest, Turtle, Caneel, and Honeymoon. There is scarcely a building in sight, just the odd camouflaged house tucked in among the trees, and a few ruins – the abandoned customhouse on tiny Whistling Cay, an overgrown sugar mill, and an old roofless schoolhouse.

The *Bomba Charger* speeds past. One of the older, more attractive ferries in the area, and a vital link plowing regularly between the U.S. and British Virgin Islands, it looks somewhat like a blue seagoing version of the French TGV train. A white-bellied brown



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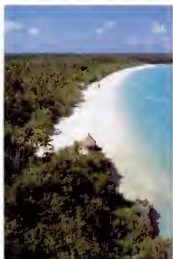
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booby hovers a mere foot above the boat's wheelhouse, catching a free ride to Tortola.

"There's Lovango Cay," I say, as we sail close to the barely inhabited islet. "Wonder if that guy Herbert still lives there. He was quite a character. I used to see him hanging around Cruz Bay, back in the '70s."

Cruz Bay's little harbor is bustling with activity. There are barges carrying water and supplies, ferries maneuvering to and fro, charter boats coming and going. There is also a large contingent of live-aboard, never-go-anywhere vessels of various descriptions.

We drop the hook at a spot just outside the protecting reef, then hop in the dinghy and row in past Government House – a gleaming white building with a crimson roof. The promontory on which it sits divides the harbor in two; Leo rows to the right side, toward the dinghy dock and the center of town.

A ferry has just pulled in from St. Thomas, and hordes of people disembark after the twenty-minute trip across three-mile-wide Pillsbury Sound. While the locals quickly disperse, the cruise-ship day-trippers – in-

meeting place, and a logical place to practice on the steel drums. Chickens and goats run free, and everything useful – post office, customhouse, clinic, bank, police station, fire station, food store, fruit stand, laundromat, school, hardware store, and bar – is well within walking distance.

We make our way toward customs but get sidetracked by a tree.

"Does you know what you's doing?" asks a man with dreadlocks, who comes upon Leo and me crawling around on all fours, collecting bright red seeds, some still half-encased in their clover-shaped pod.

"Yes," I say, "looking for lignum vitae seeds."

"What for, mon?"

Leo looks up and answers, "Because ever since I pulled off an old propeller shaft bearing made from this incredibly hard wood, I've been fascinated by its density. And you never know when we might want to plant some."

That seems to satisfy the man, whom I'm sure I've seen before. He introduces himself as Herbert (no wonder he looked familiar), and starts to tell us about the lignum vitae trees on his property. Then he pulls out a

Fat-free is not a fad here – the rounder and more curvaceous a woman, the sexier she is deemed.

stantly recognizable by their pale complexions – mill about, greeted eagerly by smiling locals who tantalize them with offers: "Taxi to Trunk Bay?" I hear more than one say.

But our little clinker-built dinghy, which is clearly not part of any charter fleet, and our tans acquired during the passage, Leo and I look like "belters" – a term sometimes used to describe people who were born in or are actually living in the islands. Thus, we pass unheeded, to find ourselves mingling with maroon-clad schoolchildren.

Despite its busy waterfront, Cruz Bay retains the atmosphere of a small town. The little central square, with its gazebo and trees, is still a favorite

little wooden figurine and places it in the glass of rum he's holding. As we watch it sink, he says, "Ya, mon, it has a density of 1.25."

Pleased with our pockets full of seeds, Leo and I continue on our route to clear our foreign-flagged vessel through customs.

But it is no longer housed in the charming little green shack I remember so well. It has moved, gotten a concrete face-lift, and acquired several new federal employees. Yet I am pleased to note that Miss V – adored or feared, depending on how she's feeling on a given day – is still there. Her position as sole authority, however, has clearly been altered.

"Good morning, Miss V," says Leo. "You look well."

She's always had a soft spot for Leo's Swedish smile, and she beams at him now, looking as stately and elegant as ever in her crisp, tight-fitting blue uniform. She is tall, voluptuous, and womanly, and as I admire her Renoir-like figure, I can't help remembering an old favorite song: "Auuuudrey, I love your fat behind, Sugar Boom, Sugar Boom Boom..."

Fat-free is nonexistent as a fad here, and the rounder and more curvaceous a woman, the sexier and healthier she is deemed.

"How long you staying?" Miss V asks, puffed up momentarily with the pride of officialdom.

"Oh, I don't know, six weeks maybe," Leo answers.

And she stamps us in for six months.

That done, I am eager to accomplish our remaining chores quickly and return to our quiet anchorage. I call my father to let him know we have arrived safely; then we cross over to the post office on the other side of the road and stand in line. It is slow going, but finally it's our turn.

"Any General Delivery for Lindstrand, please?" I ask eagerly.

The postmistress sets to rummaging through an overflowing cubbyhole, dropping some of the mail behind boxes stacked on the floor. She knocks over a few cassettes, which mingle with more mail before landing on a boom box. Eventually, she hands over three stuffed envelopes.

"Thank you," I say, wishing I could hop over the counter to have a more thorough look.

By now, Leo's making noise about being the banana split he had earned by being the first to spot land on our ocean passage. But as we walk past a fruit-stand-cum-bar, someone taps me on the shoulder.

"Yo name Platypus, rite?" It is Herbert again. He is leaning against the counter, sipping his rum. "Don't you find the music a bit loud?" he asks.

Flattered by his interpretation of my name, I find no reason to correct

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him, and answer, "Yes, Herbert, I do." Indeed, the volume makes conversation difficult.

"Well, Platypus, I got dis radio, an' ever since de las' hurricane, he only

delivered the punch line. The thought suddenly dawns on me that Herbert has staked us out as the new ears in town, and that at this rate, if we keep bumping into him and his stories, we'll

green sweet potatoes, beans and rice, but as the servings are quite generous, I drop tidbits to the family of chickens milling about under the table.

Two more items on the "to do" list, and then we'll be out of town. Off we go to check out the new cyber café – a true sign that it's Y2K here, too. The café is upstairs in a corner of the Quiet Mon Pub. Patrons await their turn while lounging on church pews salvaged from Coral Bay's Moravian church, and sipping beer beneath a Celtic harp that hangs from the wall.

"Where do the church parishioners sit now?" I ask the pub's owner.

"They kneel in the sand," he laughs.

I order a Carib beer, as it's quickly becoming obvious that Leo's having trouble getting online. The island's long-distance telephone exchange is often busy, and dialing 800 numbers can involve considerable delays. Our computer doesn't like this one bit.

By the time Leo finally gets our E-mail, the Caribbean sun is setting; it's too late to make Maho Bay before nightfall.

And I remember that we still haven't picked up fresh stores.

"Well," says Leo, "there's always tomorrow. We can anchor around the corner, where it's calmer and the view's prettier, come back to Cruz Bay for an hour or so in the morning, then carry on to Maho."

"Sure," I say.

There's no use fighting it. I can see clearly that we are already settling in to island time. ♦

A licensed captain, Poupette Smith has contributed to Sail and Cruising World and lived aboard Firefly for 13 years.

Well, there's always tomorrow. We can anchor around the corner where it's calmer and prettier.

play one station, one volume, so I sometimes puts he in a plastic bag to keep he quiet."

We all laugh, and Leo suggests, "How about under the mattress?"

"Dat too."

When Leo and I make signs of leaving, Herbert stops us. "Dat ain't de end of de story," he says, suddenly turning serious.

"Oh?" I ask, newly intrigued with the turn of conversation.

"No. Dey's dis man. He aks me to collect bugs for he."

"What for?"

"I don't know. He one of dem people dey call etimo sometih."

"Entomologist?" I ask.

"Das' it, ya, mon. So I goes an' catches dis one big beautiful bug, he with beautiful speckled wings 'n' all," he gestures, "an de man, he says, 'Herbert, keep it in de freezer'. Well, I has no freezer. So I puts de bug in de bag an makes some holes to keep he live till I gets to me friend's freezer. But de bug he makes sooooo much noise, like this – 'Vroooooom' and den 'Broooooommm' – all night long, so's I can't sleep no more."

At this point, Leo and I are all ears. "That bad, huh?"

"So loud, I just gots to set he free before I gets deaf."

We are still waiting to hear the end of the story, when we notice Herbert's toothless grin and realize he's already

be lucky ever to get out of Cruz Bay.

Finally managing to bid Herbert good-bye, we make a beeline for the ice-cream parlor. But by now it's way past lunchtime, so after our treat, we go looking for Hercules's truck, hoping

Down Under on St. John

The waters are abundant – and protected – sea life around St. John make for excellent snorkeling and diving. Here are a few places to take the plunge:

Trunk Bay Part of the extensive Virgin Islands National Park, this lush bay on the northwest coast is a good place for beginners: The water is shallow (entry is from a beautiful beach), the park service holds snorkeling tours, and a signposted underwater trail makes it easy to I.D. the locals.

Tektite Located near the southeastern corner of the island, this cove is named for an underwater research station NASA used to run here. Fish and corals abound in the clear 30-foot-deep water.

Hurricane Hole Try snorkeling along the mangrove trees of this big storm-protected bay on the island's eastern end. You'll find a multicolor nursery where, among the safety of tangled tree roots, a wide variety of juvenile fish and shellfish thrive. But please: Don't touch.

Watermelon Cay This low wedge of rock and scrub (often mislabeled as Watermelon Cay) on the northern side of St. John is exactly the right size for fin-propelled circumnavigation. The route features some first-rate coral gardens along with schools of fish attracted to the nutrient-rich spot where the Caribbean and Atlantic merge.

he hasn't moved after all these years.

Though originally mobile, Hercules's lunch truck now sits rooted to a noisy, central corner. The informal restaurant has gradually grown to encompass a veranda with tables and chairs, plus a television where customers sit transfixed over the latest soap opera installment. The menu offers local fare, and the delicious food is still a bargain. We choose mutton curry with plantains,



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HAWAII BY HEART

Hitting a Romantic Note

A Honolulu disc jockey pays tribute to the sentimental songs of the hapa haole era.

By Susan Yim

AS HARRY B. SORIA JR. AND I GLANCE around the shaded courtyard of the stately, century-old Moana hotel, nostalgia taps me on the shoulder. With a veil of clouds softening the late-morning sunlight, and the waves drumming hypnotically on the Waikiki shore, it's easy to daydream about what it was like here 65 years ago, when the radio program *Hawaii Calls* was broadcast live from this very spot.

Soria points out where the stage was at the Moana (now officially known as the Sheraton Moana Surfrider). Where bandleader Harry Owens and his orchestra of Hawaiian musicians were positioned during the show's first two years. Where the audience sat under an ancient banyan tree that remains today a verdant umbrella beside the white-sand beach. Where an engineer draped a microphone over the railing at water's edge to catch the sound of the surf that began each of the old broadcasts.

Hawaii Calls aired live from Waikiki between 1935 and 1975. At its peak of popularity, in the early '50s, the show was beamed to 750 stations around the world. For several generations of listeners across the United States—including my husband, who in those days tuned in by radio in upstate New York—those broadcasts of Hawaiian music created

indelible images of the islands. The sensuous twang of the steel guitar transported audiences to Waikiki Beach, wrapping them in fantasies of moonlight over Diamond Head, sultry hula maidens with hibiscus blossoms in their hair, and sleepy lagoons ringed by swaying palm trees.

As we reminisce about *Hawaii Calls*, I'm struck by the thought that if this were the 1930s and Soria wore his dark hair slicked back a tad more, sported a pencil-thin mustache, donned a white suit, and draped a lei around his neck, he could easily step onto the veranda and emcee an edition of *Hawaii Calls*. After all, that is essentially what he has been doing, on a smaller scale, for the past 20 years.

Every Sunday at dusk, as the host of *Territorial Airwaves*, Soria plays an hour of ethnic Hawaiian and hapa haole music (songs with English lyrics about Hawaii), weaving the stories behind the tunes into a sentimental hour of music from Hawaii's territorial days.

He is the hands-down authority on the music of the hapa haole era, which ran from the turn of the century through the '50s and produced such songs as "Beyond the Reef," which exuded romance by playing on the mystique and allure of Hawaii and other then-remote islands of the Pacific.

Soria sings a couple of lines—

"Beyond the reef, where the sea is dark and cold, my love has gone and our dreams grow old..." He tells me that, while the song remains one of the best known about the islands, the lyrics never actually mention Hawaii. The tune was written in 1948, by a Canadian named Jack Pitman, who settled in Hawaii, played piano in nightclub lounges,



A vintage photo of the *Hawaii Calls* cast adorns the cover of a new CD of island oldies.

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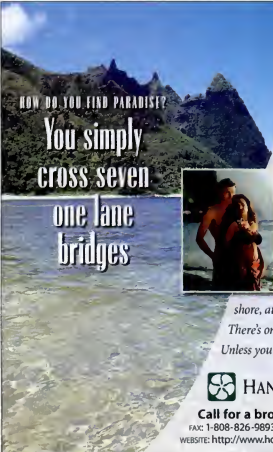
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Crossroads

and turned out to be, in Soria's words, "a heck of a songwriter."

Soria is filled with anecdotes about hapa haole songs. He knows all about such greats as Harry Owens, who in 1934 wrote "Sweet Leilani" to commemorate the birth of his first daughter. A couple of years later Owens and his band were playing it at the Royal Hawaiian Hotel, when Bing Crosby danced by and asked them to play it again. Crosby, who happened to be in

"That's my favorite time, when the music was strongly influenced by Hollywood and vice versa."

Honolulu while the scenics for the film *Waikiki Wedding* were being shot (the actors worked in a Hollywood studio), became smitten with the number and lobbied for it to be included in the movie. At the 1937 Academy Awards, it won the Oscar for song of the year—and reignited a craze on the mainland for music from and about the islands.

"That's my favorite time," says Soria. "That's when the real glamour came. It was a period when the music was strongly influenced by Hollywood and vice versa."

My own all-time favorite hapa haole composition is "Waikiki," by the late singer-songwriter Andy Cummings. Soria, of course, has the story behind the song: It was written in 1938 on a cold, foggy night in Lansing, Michigan, where Cummings was touring with a Hawaiian troupe. What makes it so unforgettable is its purity and sweetness: "Waikiki at night when the shadows are falling, I hear your rolling surf calling, calling and calling to me..."

Whenever I listen to that song at twilight, a wave of emotion hits me, filling me with feelings of tenderness for the unspoiled Waikiki I took for granted as a kid growing up in Honolulu in the '50s. Cummings performed into his 70s, occasionally in Waikiki

lounges, and one moonlit evening he paused at my table, strumming the song on a ukulele and singing in his reedy tenor.

"The song is timeless," Soria says.

Contemporary Hawaiian musicians, including the popular female trio Na Leo Pili mehana and the Brothers Cazimero, agree; both have recently recorded loving interpretations of the classic tune.

And even though "Waikiki" was written on the mainland – or perhaps because of that – it evokes the sense of longing that characterizes the most romantic Hawaiian music of the territorial period.

"These are love songs and torch songs, songs about being on an island and parting," Soria says. "It was music about this faraway place that, in those days, you could only reach by steamship, that someday, maybe once in your life, you might get to."

Humming, singing, and talking, Soria takes me back to the 1920s, when the Moana was the place to be seen and "Hawaii's Jazz King" Johnny Noble and his dance band performed sassy numbers like "Hawaiian Vamp," with lyrics that hinted at the insouciance of the time: "Down in Honolulu, beside the sea, a naughty dance is haunting me..." As the couples moved gracefully across the dance floor, Soria says, sand tracked onto it from the nearby beach produced a *sh-sh-sh* sound under their shoes.

While his 20 years as a disc jockey have made Soria an unassailable authority on the hapa haole days, it could be said that he was born with the music in his blood. That's because his father was a music man, too. Born in 1905, Harry B. Soria Sr. danced at the Moana to "Hawaiian Vamp," befriended Hawaii's Jazz King, and went on to become "the Voice of Hawaii," which aired on local radio.

His show went head-to-head with *Hawaii Calls* in the mid-'30s, but while the competition was recording live on the beach at Waikiki, *Voice of Hawaii* was broadcast from the studio.

"In retrospect, it didn't have the ro-



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Crossroads

mance of *Hawati Calls*," Soria Jr. says, with the objectivity of a historian. When World War II broke out and his father joined the war effort, the show went off the air.

For years, growing up in the Honolulu suburb of Aiea Haina, without much interest in the music of the past,

Soria Jr. did not appear to be the one who would rekindle the hapa haole flame. But while he was attending college in California, the music he used to consider old-fashioned started sounding good. Back in the islands, Soria began to collect Hawaiian memorabilia, and his father noticed.

The turning point came one day when his dad hauled out a large shipping trunk jammed with sheet music, 78-rpm records, radio scripts, and publicity photos from his radio days.

"It was like a time machine," Soria says, smiling at the memory. "As I became an admirer of his previous life, our relationship changed."

Soria pumped his father for stories about the dance floors at the Moana, the Royal Hawaiian, and other night-spots; for tales of the legendary band-leaders and the great musicians; and,

"Truly, if you allow yourself only one holiday in your life, it has to be here."

Cameron Simpson, The Glasgow Herald



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Where the Music Is

Territorial Airwaves – which airs in Hawaii Sundays at 5 P.M. on KCCN, 1420 AM – is one source for old-time music. (See page 37 for a couple of new CDs of classic Hawaiian tunes.) And when you're in Honolulu, check out these spots for live performances of hapa haole and other Hawaiian sounds.

Halekulani. From 5 until 8:30 every night of the week, this elegant Waikiki hotel offers old-time music at its storied restaurant, the House Without a Key; 808-923-2311.

Sheraton Moana Surfrider. On the broadcast site of the old *Hawati Calls* radio show, Waikiki's original surfside hotel has live music outdoors from 5:30 until 10:30 nightly; 808-922-3111.

Hawaiian Regent. Thursday nights, catch singer-bandleader "Auntie" Genoa Keawe and her guests as they perform hapa haole hits as well as favorite hula numbers at the Kuhio Tower Lobby Bar; 808-922-6611.

Don Ho's Island Grill. Yes, that Don Ho, of "Tiny Bubbles" fame. His restaurant in the renovated Aloha Tower area has contemporary Hawaiian music nightly, and a televised one-hour show spotlighting local musicians every third Wednesday; 808-528-0807.

Chai's Bistro. Adjacent to Don Ho's at Aloha Tower, this new spot features mini-floor shows every night except Sunday; hapa haole music is a regular part of the mix; 808-585-0012.

of course, for the substance behind the songs. He searched out the musicians and composers of his father's day and asked them about their recollections; it didn't hurt that they remembered Harry Sr. with fondness.

Soria also began building a record collection that now includes more than five thousand 78-rpm records – most of the songs from the era were recorded

"It's a challenge. How do I make the music palatable to a new generation? It's my mission."

in the 78 format – and several thousand LP albums. So when the opportunity to do a radio show came along, Soria was ready.

Now, every week when the pro-

Bing Crosby and Shirley Ross savor the moonlight in a scene from the film *Waikiki Wedding*.

gram goes on the air, the switchboard lights up with listeners calling to thank him for playing their favorites. Because of Soria's extensive music collection and vast knowledge, some fans assumed he was an old-timer who had rubbed shoulders with the legends. Whenever he emceed a music event early in his career, the "aunties" – older Hawaiian women – in the audience would gasp when he walked on stage. They couldn't believe he was only in his 30s. "They thought they had been tricked,"

Soria says.

Such humorous misunderstandings aside, Soria is keenly aware that his audience is aging and that his most ardent fans, like the entertainers who have been guests on his program, are passing on.

"It's a challenge," he says. "How do



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Crossroads

I appeal to a new generation? How do I make the music palatable to an ever-younger audience? It's my mission."

We could reminisce till sunset, but Soria has to get back to his day job as a credit manager for a Honolulu wholesale company.

"My dad told me, 'Never do this

full-time; keep it as a side business, and you'll have more fun.'"

He has, and he does.

Soria strolls across the lobby of the Moana to his car; a moment later he is maneuvering through traffic. And while the drivers around him are probably listening to talk radio, 24-hour

news stations, or Top 40 hits, Soria loads his CD player with something familiar – personal favorites from his dad's territorial days. ♦

Susan Yim, a veteran newspaper reporter and editor, is now a full-time freelance writer. She lives in Honolulu.

ROMANCE IN ITALY

An Italian Loveboat

She wants to ride a gondola in Venice.
He doesn't. She wins. (He does, too.)

By Tom Huth

WHEN YOU'RE IN VENICE YOU HAVE TO take a gondola ride," our friends told us. "It's corny and touristy and overpriced. But it's one of those things you just can't miss."

My wife, Holly, appreciated the advice. I, as usual, balked at being told what to do. Once we got to Venice, I laid out my arguments: "The regular ferryboats see all the same sights. Plus, you get more of the local color. And they cost, what, a couple of bucks?"

"I know," she said, "but they're not as romantic."

"How romantic can you be in a gondola with tourists gawking down at you from every bridge and with this guy – this gondolier – standing right over your shoulder?"

"I don't mean ro-

mantic like that!" she said.

I took the opportunity to remind her that the trip – our first to Italy – had been passionate from the start. "Those gondolas are a scam," I said. "We've got the real thing."

Unswayed, Holly kept on wondering aloud, "Do you think we could get a gondolier who sings?"

"They charge a lot more for that," I said with masculine finality, "because it's a whole second guy. And then you've got *him* hanging over your shoulder, too."

I had a better idea. "Let's take the ferry – the vaporetto – and see how that goes," I said.

So on our first night in Venice we went to the ferry dock near our hotel, and in my role as tour guide I explained to Holly that on this boat we'd be able to cruise the entire length of the Grand Canal before getting off at Piazza San Marco.

I purchased the tickets, then led her down to the ferry, and asked the boatman in my best Spanish-Italian, "C'è el barco per San Marco?"

"San Marco!" the boatman confirmed.

I was the man of the hour. I was taking charge. A



A gondola at sunset on the Grand Canal...
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Robert Evans

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Crossroads

woman didn't need some pricey gondolier when she had me around.

How was I to know there were two ways to reach San Marco, that before going there our boat would travel in the opposite direction – away from Venice altogether, past some outlying industrial and shipbuilding zones and then out to sea, where the salt spray would get Holly's shawl all wet, forcing us to move inside?

HOLLY KNEW THAT WHEN IT CAME TO the gondola ride, I was just being a cheapskate. And, since I'd put her through the ferry fiasco, on our last evening in Venice I caved and announced I'd spring for a gondola.

"Let's go back to the room and change," she said, getting excited in the way that had made me fall in love with her 25 years ago.

"Change?" I said. "We just left the room ten minutes ago."

"I want it to be special, Sweetie! I want to put on that new dress I got in Naples."

"I like you in jeans, too," I said. (That was especially true since she already had the jeans on.)

"And let's get a bottle of wine," she said as we headed back to our hotel. "Where do you think we could find two glasses?" This kept getting more complicated. "Do you think we'll need an umbrella?" she asked, looking up at the cloudy sky. "Would the hotel have one? Should we ask the gondolier if he has one before we go back to the room to change?"

"The gondolier will have an umbrella," I said authoritatively.

She looked pretty, of course, by the time we went out. The dress she'd

bought at the boutique in Naples (while I'd watched the street scene outside) was a mocha brown satiny thing that stopped at her knees, had little crisscross strings on the back, and was sleeveless, so I could see her brown shoulders. When we left the room she put on a cute cardigan sweater, then took my arm as we walked through the hushed backstreets of Venice.

That night the city was soaked in, and rain threatened. When we got to the gondola marina near the railroad station, the idle boatmen were all sitting around in their Disneyland-jazz-band costumes waiting for customers, so I figured we could cut a deal. But the guy who came forward said his price was 200,000 lire (\$115) for a 45-minute ride, and even Holly thought that was criminal.

Paint It Black

For your romantic ride through Venice, don't go looking for a bright red or deep yellow gondola, because nearly every single one is black. To find out why, you need to go back approximately 400 to 500 years to the zenith of Venice's enduring boat culture.

Back then the city's aristocrats competed with each other to own the most fabulously painted, intricately carved custom-made floating salon on the canals. Apparently those tarted-up vessels – complete with silk and velvet upholstery – seemed an overindulgence even in a city known for it; in 1562 a "sumptuary" law was passed forbidding any coloring of the boats whatsoever. Eventually, as they had been in the beginning, all the gondolas reverted to black, the color of the pitch used to seal their hulls. Today the romantic boats, except for those employed for weddings, races, and festivals, remain black – a good thing for lovers looking to blend with the night while slipping through a darkened back canal.



Photo: Getty Images

We wandered along the Grand Canal for a while, carrying the wine and glasses in a grocery sack, and at some point Holly said that it would be all right if we just went out for a nice

dinner. That made me fall in love with her all over again, and made me want to find a gondola for her right away. And then we came to one. It was sitting empty, like the subject of a painting, on a back canal that was mirror-

*I refilled her wineglass,
and we floated
along, in love on our
last night in Italy.*

still. After a few minutes a young man appeared and said he'd take us out for 120,000 lire.

The boat rocked as we climbed in. We settled onto the cushions, and after a moment the man swung the boat out from its mooring. It felt wide and solid, like an old Buick Roadmaster, and we were in the front seat. I took my wife's hand in mine, and the movie began.

We stayed in the back canals – dark, secret little canyons so narrow that sometimes in order to proceed, we had to bump against boats that were tied up. But they were the gentlest of bumps, and the foggy night was thick with silence broken only by the creaking of our boatman's oar, the occasional voice heard through an open window, the sound of a radio playing softly somewhere. Shoulder to shoulder and nuzzling each other like newlyweds, we slipped secretly through the canals of Venice, unseen by people crossing bridges overhead, unbothered by anyone, unknown to the world. It was an interlude of utter peace, and I loved every minute of it.

It rained a little. Lucky for me, the gondolier did have an umbrella. Reaching out for it, Holly knocked over her wine. But it wasn't a problem. I refilled her plastic wineglass, and we floated along, in love on our last night in Italy. ♦

Tom Huth is a freelance writer who divides his time between Colorado and Southern California.



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MICRONESIAN TIMEPIECE

Watchwords on Old Palau

The ancient way of tracking the hours in these isles said a lot about local culture.

By Deborah Boehm

DUSK, TWILIGHT, NIGHTFALL, GLOAMING. The French refer to that dreamy transitional time of day as *entre chien et loup*: "between the dog and the wolf." In ancient Japan, where days were divided into two hour-long segments each named for an animal of the Chinese zodiac, twilight time was the "Hour of the Bird" or "Hour of the Cock." And in pristine,

right there with the best of them.

The Palauan archipelago lies 550 miles east of the Philippines, and even today it exists far from the hectic world that counts every tick of the digital clock. In their splendid isolation, ancient Palauans developed a loose, lyrical method of telling time. Recently, while talking with a local historian, I came to see that the Palauan way of viewing the progression of a day also provided a portrait of life lived in harmony with nature.

FIRST COMES SUNRISE," EXPLAINS THE HISTORIAN. We are eating udong noodles at Yokohama, a raffish turquoise-facaded gathering place in the capital city of Koror. "Morning begins when it gets 'Bright Enough So You Can Eat a Porcupinefish Without Getting the Bones Stuck in Your Throat' – maybe seven or eight o'clock. Around nine it's 'Time to Climb the Coconut Trees to Get Tuba.'" (Sap from the flower stalks on which coconuts grow is fermented to make *chemadech*, an opaque, potent alcoholic beverage popular throughout Micronesia and widely known as tuba.) "If it rained during the night, though, you may have to wait until the tree dries out."

The chronicler of culture takes a sip of Budweiser and continues.

"Noon is when the 'Sun Is Directly Overhead,' of course. You stand a young coconut leaf up like a pole, to make a sort of sundial. If the leaf casts no shadow, and if you yourself have no shadow, then you know it's high noon." The historian blows into the barrel of an imaginary pistol, to emphasize the cinematic allusion.

"Around three o'clock it's 'Time to Climb the Coconut Tree Again.' You see, in the morning you cut the flower bud so that it will drip. Then, in the afternoon you have to cut it again, because otherwise it might coagulate and stop dripping.

"After a while you notice that the 'Frogs Are Starting to Croak and Crickets Are Starting to Chirp,' and that's twilight. Then at dusk, it's 'Time to Guess Who People Are From a Distance.' Later comes the dinner



poetic Old Palau, long before the arrival of missionaries and merchants with gleaming gold pocket watches, dusk was described as the "Time When Frogs Begin to Croak and Crickets Begin to Chirp." Yes, when it came to the art of creative time-keeping Palau was

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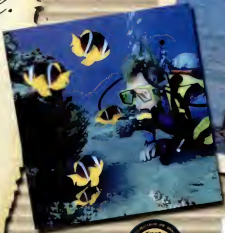
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Crossroads

hour, known as 'Waiting for Boiled Fish.' After that it's 'Time to Throw Out the Trash From the Meal.' Or maybe these days," he adds with a twinkle, "it would be 'Recycling Time.'"

"Much later there was the 'Period When Most People Are Asleep and Single Men Sneak to Their Belles' House to Ask Them to Go to the Beach.' Next was the 'Time When Everyone Is So Sound Asleep They Could Be Hit on the Head With a Stone and Not Wake Up.' Then came 'First Cock Crow,' followed by the

A Palau Primer

What: A nation comprising some 340 coral and volcanic islands. (Only nine of the isles are inhabited.)

Where: About five degrees north of the equator at the western edge of the Caroline Islands — about 550 miles east of the southern tip of the Philippines.

The story: Original inhabitants are thought to have arrived around 1500 B.C. First Europeans visited in A.D. 1543. The islands were a Japanese stronghold during World War II; afterward, they were administered as a United Nations trust territory under U.S. jurisdiction before achieving full independence in 1994.

Fun facts:

- First nation to issue an Elvis stamp.
- Home to shy, ocean-going crocodiles that grow to a length of 16 feet.
- Residents of Ngwal State eat seven times a day, in accordance with a creation myth that says their island was the stomach of an overfed giant.



'Rising of the Morning Star.' And that brings us back to the beginning: 'Sunrise.'"

We sit for a moment in reflective silence. "That's lovely," I say at last, turning to glance at the black plastic clock on the wall. "And what time would it be now?"

"Time for another beer," says the historian, with a mischievous smile. ♦

Deborah Boehm is a novelist, travel writer, and translator of Japanese. She is based in Santa Fe, New Mexico.

Moonstruck

For a no-nonsense New Yorker, witnessing a total eclipse of the sun proves an eye-opening experience.

By Jenefer Shute

WHEN AUGUST 11, 1999, dawned cloudy over most of Europe, offering poor viewing conditions to thousands of would-be eclipse-watchers, I was probably the only person in the world who rejoiced. I was, you see, suffering from severe eclipse envy. Having recently experienced my first total solar eclipse, I wanted badly to be there for the last one of the millennium. But I was unable to leave New York City that month, which is

why, selfishly, I was happy when the eclipse was clouded out, and stay-at-homes like myself ended up with the best view – on television.

Total solar eclipses are rare; if you never left home you'd have to wait about 400 years to see one. There are a lot of people who aren't content to wait. They make up a thriving subgroup of sky gazers who follow eclipses around the world, organizing their lives around them the way some New Yorkers organize theirs around spin classes or the stock market.

Until last year, I – an earthbound urbanite – had no idea that this eclipse culture existed. I had never even

looked through a telescope and had, I admit, only the murkiest notion of what a solar eclipse was – it gets dark in the



Photo: P. Smith

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Crossroads

middle of the day, right? Then a friend, a professional astrophysicist, invited me to join a group of family and friends he was taking to the island of Curaçao to view the total eclipse of February 26, 1998. He explained that, though the eclipse would be visible from a wide swath of the earth, Curaçao, with low average cloud cover and nearly the longest "totality" (three and a half minutes, at the island's western tip) was the best bet for good viewing.

I didn't know from "totality" (it is, I later learned, the period during which, from a given vantage point, the sun appears to be completely covered by the disc of the moon), but I did know that a Caribbean island in February sounded celestial enough.

And so it was that I found myself, that February, en route from Miami to Curaçao with a plenitude of, well, geeks. At least that's how I saw them then. The plane was small and crowded, as festive as a private party, and I, sitting alone with my *Nitwit's Guide to Astronomy*, felt as if I'd suddenly been transported to another planet: Planet Geek. People of every nationality surrounded me, jabbering away in a Babel

"Those are scientifics,"
one woman told me.
"Their hair goes in a
different direction."

of languages, and yet, as they traipsed up and down the aisle, they all looked oddly akin.

Your basic eclipse geek, of either sex, I discovered, comes equipped with a graying ponytail, glasses (and a beaded string to suspend them around one's neck), Birkenstocks or hiking boots, a T-shirt commemorating a previous eclipse, a fanny pack, and a lot of camera lenses. They have the pale complexion of the star-bathed, or the subterranean. Studying my fellow passengers, noting their tendency to peer through the port-

The Sun's Darkest Hour

While total solar eclipses don't happen every day, they do occur often enough to merit marking in your long-term calendar. Here are the dates and locations of the next several, according to the book *Totality: Eclipses of the Sun* (Oxford University Press). Unfortunately, this decade will offer fairly slim pickings for island lovers.

June 21, 2001: Angola and southern Africa

December 4, 2002: southern Africa, southern India, and southern Australia

November 23, 2003: Antarctica

March 29, 2006: central Africa, Turkey, and Russia

August 1, 2008: northern Canada, Greenland, Siberia, Mongolia

July 22, 2009: India, Nepal, China, and the central Pacific

For Americans, the next really big cosmic show will take place on August 21, 2017, when the shadow of a total eclipse will hit U.S. soil in Washington State, then cross the nation diagonally to Atlanta before heading off into the Atlantic.

holes, calculating coordinates and wind speeds and identifying landmasses, I thought I had them pegged: They were eclipse geeks. (And I, clearly, was not.)

This prejudice persisted for a while

in Willemstad, Curaçao's Dutch-style capital, where I could spot the eclipse enthusiasts a mile off, wandering the streets with friends, children, spouses, and all those lenses. They did not, how shall I put this, look like the kind of

people who would normally take a Caribbean vacation. The eclipse happened to coincide with Carnival week in Curaçao, and so the distinction between those who were there for Carnival (with an eclipse on the side) and those who were there for the eclipse (with Carnival on the side) was marked to the point of caricature. Nor was this distinction lost on the locals, who seemed to get a big kick out of it.

"Those are scientifics," one woman told me, smiling toward a camera-laden group on the main street. "Their hair goes in a different direction."

While many eclipse followers are professional astronomers, most aren't: They're amateurs in the true sense of the word – passionate – and these amateurs were passionate about this particular lining up of earth and moon and sun, the way others might be about opera or cats. So I found no shortage of volunteers to explain to me – poolside at the hotel, or in a bar sipping the

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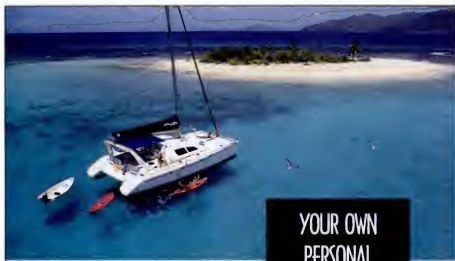


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As we counted down to E-day, the 26th, I learned about the “line of nodes,” which refers to where the plane of the moon’s orbit around the earth intersects the plane of the earth’s orbit around the sun, so that the shadow of the moon darkens the earth. I learned that the exact location of an eclipse is affected by all kinds of factors, including the wobbling of the earth’s axis. And I found out that — at least two, and up to five, solar eclipses

It’s hard to describe the darkness that fell — it was night, but a thin night, a watercolor night.

(most of them partial) can be seen from somewhere on earth every year.

And there I was, finally, on sun-baked Curaçao, as the eclipse began. From “first contact” (when the rim of the moon appears to touch the edge of the sun) to totality took about an hour and a half, during which I watched the sun through special eclipse-viewing glasses (which look like those goofy 3-D-movie glasses from the ‘50s).

What I saw was a black disc moving very slowly across the face of a deep orange sphere, first taking just a tiny chip out of the sun’s rim, then becoming a dark spot so that the sun looked like a cartoon eyeball peering sideways, then expanding into a significant bite, until all that remained of the sun was a sliver, like a crescent moon. All this time, the day remained light, bright even, but gradually the tropical noon became cooler, its colors not quite so saturated or intense.

In the last few minutes before totality, a strange gray twilight descended. Everything grew suddenly quiet; the world became weird, spooky. I could see Venus brilliant in the sky, which was still blue, though emptied of light.

Then, in an instant, darkness – and, in another instant, all the stars and planets ablaze. It's hard to describe the darkness that fell – it wasn't a deep velvety black, but neither was it like any twilight or dawn I had ever seen. It was night, but it was a thin night, a water-color night.

And there, in the center of it all was something astounding, something like a celestial sunflower, a black disc with asymmetrical, petal-like flares smearing out from behind it – the thin bluish white light of the sun's corona.

The sight was so sudden, so spectacular, so awe-inspiring that all I – a cynical New Yorker – could do was gasp and cry out, as everyone did around me, from the local teenagers with their beers and bare feet to the Israeli astronomer on his eighth eclipse. I was choked up by the experience. I felt I should throw myself down on my knees and perform some kind of ritual, so emotional was the moment, so overwhelming my sense of the immensity and grandeur of the universe.

Although, by clock time, totality lasted more than three minutes, it seemed to be over in a second, literally in a flash, for suddenly there was a brilliant bluish-greenish-white sparkle as the sun reappeared – astronomers call this the "diamond ring" – and the world was light again, as if the eclipse had never happened.

Then, gradually, the whole process reversed itself, the disc of the moon creeping away across the face of the sun. But I wasn't watching; I didn't care; I was still coming down from the incredible thrill. I felt at that moment much the way I had when I landed from my first sky dive: I wanted to go right back and do it again.

And at that moment I understood eclipse culture – understood and utterly respected this urge to re-experience the ineffable, to be part of some grand cosmic rendezvous that places the whole question of life's purpose into a larger perspective. I understood eclipse followers, all of them, not only the "scientifics" but also those who perform ancient spiritual ceremonies

at eclipse sites. Having looked beyond the end of my New York nose, I would no longer sneer and never again dismiss anyone as a geek.

Rather, I would start making plans. If I couldn't be in Europe on August 11, well, there was no way I was going to miss the next one: Angola, June 21,

2001. I've started saving for my ticket and I've forewarned my boss. I'll be there, and so, I know, will the sun and the moon. ♦

Jenefer Shute is the author of the novels Sex Crimes and Life-Size. She lives in New York City.

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ECO-RESORT IN ZANZIBAR

Guardian of the Reef

How one woman set out to welcome tourists to Chumbe Reef while preserving its fantastic sea life for the future.

By Karen Berger

ON FIRST GLANCE, Chumbe Island doesn't look like the kind of place you'd make a special effort to get to. Only about a half mile long and 200 yards wide, this forested dot of fossilized coral rock sits in the channel that separates the island of Zanzibar from mainland Tanzania. For most of its history Chumbe has been ignored: The only visitors have been fishermen, the only human inhabitant a lighthouse keeper.

But sometimes the appeal lies beneath the surface, or, as in this case, beneath the sea. Look underwater at Chumbe (pronounced CHUM-bay) Island, and you might feel like you've wandered into *The Wizard of Oz* precisely at the moment when the world turns from black-and-white to color. There visitors can see one of the most diverse shallow coral gardens in the world, representing nearly all of East Africa's coral species, and a large population of fish and other sea life.

The reef is the crown jewel of Chumbe Island Coral Park, the passion and brainchild of German expatriate Sibylle Riedmiller, who has spent the past nine years battling funding shortages, cultural differences, government bureaucracy, logistics, geology, and even the weather to establish what is billed as the world's first private marine conservation park.

THE STORY BEGAN IN 1991, WHEN Riedmiller was sailing in the area and came upon the isle.

"I wasn't impressed," she says of her

first view of Chumbe Island. It didn't have a protected harbor, so you could only land there at certain tides. There was a small beach, and lots of rock. And it was a cloudy, windy day. It wasn't inviting."

But at the time Riedmiller – a strong-looking woman with the distant gaze I associate with people who spend a great deal of time outdoors – had a compelling reason to come back and take a second look.

"I was searching for a reef to save," she says simply, as if that were an ordinary goal, the sort of thing you'd put on your list of New Year's resolutions, between "lose weight" and "contribute more to charity."

Riedmiller had come to Tanzania as a foreign-aid worker in 1982 to manage environmental and agricultural education projects for a German relief agency. A scuba diver with an interest in marine biology and a passion for East Africa's coral reefs, she arrived in Zanzibar as an environmental education consultant in 1990, just as the Tanzanian island was experiencing a boom that had transformed it into what she called the "Wild West of tourism."

"Money was coming in, tourists



Zanzibar calling: By a path leading to the beach and the reef, a clutch of shell-shaped eco-bungalows offers shelter from the midday sun.

were coming in, and hotels were being built, but overdevelopment and overfishing were threatening the reefs; something had to be done," she says. "I had become interested in the idea of private ecotourism – the notion of developing a tourist site while helping to save a resource and provide environmental education for schoolchildren."

So, with both a problem and its solution in mind, she went looking for a reef. Finding one wasn't so easy. By the time she saw Chumbe Island, Riedmiller had been all around Zanzibar checking out potential sites.

"There was always a problem," she says. "The reef was too far from transportation to make it viable for tourists.

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Or a fishing-based economy stood in the way, or there was opposition from the government. Or the problems that were facing the reef were too extensive to be addressed by a small project."

Thus, despite her underwhelming first impression of Chumbe she was willing to take another look. On her next visit she went underwater, snorkeling while being towed above the reef by a boat. "It was like flying," she recalls, "and what I saw, I just couldn't believe. I can't describe it," she says, momentarily and uncharacteristically stumped for words. "I had never seen anything like it."

At that moment she knew: Chumbe Island – small, uninhabited, conveniently located just seven miles from Zanzibar's commercial center – was the reef she would set out to save.

WHILE FINDING THE REEF WAS hard, the rest of the process was a lot harder. "If I had known then what

getting people to take her seriously. After making some headway on that front, she lobbied for official protection for the reef, which became a park in 1994. Then there was funding to be secured. When nonprofit agencies proved too slow, she used her own money to lease a plot of land on the island from the government.

Still, there was the high cost of importing and maintaining such high-tech building components as solar panels and pumps. There were expenses and delays regarding permits and leases. And there was the problem of water: The island was uninhabited because it lacked a natural source of fresh groundwater. Even the boat – a traditional *dhow* – that was going to be used to transport tourists to the island was battered and smashed by a storm.



Chief of the reef: Sibylle Riedmiller takes a rare time-out as afternoon light colors her resort.

I know now, I'd never have taken this on," Riedmiller says. "There have been problems from A to zed."

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But Riedmiller persevered, and nine years after she first saw the island, her dream has yielded remarkable results, which I am shown by Jan Huelsemann, one of three architects who worked on the park project.

"The point of eco-architecture is to blend into the environment, to use local materials as much as possible, to have minimum impact," he says while leading me around the visitors' center, which has been grafted onto the old residence of the lighthouse keeper. Part of that old structure has been deliberately left in ruins "to show the building's ancestry," Huelsemann adds.

The center is made of local materials – *makuti* (palm thatch), coir rope (woven from coconut-husk fibers), poles made from the wood of the na-



Shimmering under an African sky, the luminous water of Chumbe Reef hints at the Technicolor show below.

tive evergreen casuarina tree – and is topped by a huge thatched roof that shelters it like an oversize umbrella. The building sits on its rocky promontory like something that has been

more than an impressive design: It's also part of the water catchment system. Rain falls on the thatch and runs down to a gravel bed, where it is filtered into underground cisterns. The

planted rather than constructed. I note that the walls, arches, and soaring roof define space without quite confining it, and I mention that I don't know if I am indoors or out.

"That is exactly the point," Huelsemann says, sounding pleased. "You can see the shell shape of the roof, which defers to sea forms. And the arches are a traditional design element here."

But the roof is also part of the water catchment system. Rain falls on the thatch and runs down to a gravel bed, where it is filtered into underground cisterns. The

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Along the way Riedmiller has had to work hard to earn the support of local residents, some of whom previously fished on the now-protected part of the reef, and others who, at least initially, looked upon the project as the silly idea of yet another crazy *mzungu* ("white foreigner").

"Did you know that the Swahili language does not have a word for coral?" Riedmiller tells me at one point. "They used to call it *mave na miamba*, which means 'stones and rocks.' But now they are starting to use the word *matumbawe*, which means 'place where fish

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- **Blue-spotted rays**, with wingspans of nearly three feet.
- **Cleaner wrasse.** These janitors of the reef spend their time removing parasites from local fish. Occasionally, a Chumbe wrasse mistaking you for a fish might give you a brief, painless cleaning, too.
- **Porites bommie coral.** Big ones – up to 20 feet tall and 30 feet across – are part of colonies that may have begun 1,000 years ago.



Johannes Wimmer

hide and breed.' We have to educate the people about the importance of conservation; and, of course, they have to benefit from conservation, with jobs and economic return."

When Riedmiller talks about jobs, she doesn't only mean the cooking and cleanup jobs that normally fall to local people when foreign investors arrive in a developing country. She has given

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locals a stake in the project. One such person is Yussaf Said Omar, whom Riedmiller describes as a "brilliant guide," and who is one of five former fishermen she has trained as park rangers. Six years ago Said Omar spoke only a smattering of English; now, as he shows me around the island, he speaks it well, confidently tossing about words like "polyps", "guano," and "coral bleaching" in discussion of concepts that are integral to coral reef conservancy.

The rangers help build nature trails and educational exhibits, such as a series of floating stations that allow even small children who can't swim to use masks and snorkels to view the coral firsthand. They also work to convince fishermen to avoid the protected part of the reef, explain coral reef ecology to visitors, and assist with research and monitoring of the reef.

One of Said Omar's jobs is to help volunteer scientists count fish and coral species for a list of what's living on the reef. To date, the list includes about 200 species of coral and 379 species of fish. More are added to the list each year, including the most excit-

ing damselfish zealously guards its patch of anemone. A school of glassfish flickers, like liquid silver.

Floating face down, it occurs to me that anyone who wonders what just one person can do should have a talk with Sibylle Riedmiller – and then go for a swim on her reef. ♦


For more information check out the park's Web site at: www.xtra-micro.com/work/chumbe

New York-based Karen Berger is the author of six books. Her latest, *Scuba Diving: A Trailside Guide*, is due out this month.

I slide off the boat into the water and come face-to-face with an explosion of color.

ing discovery to date – a heretofore unknown coral species, which was named *Oulophyllia chumbensis*, after the island.


Like Riedmiller, I really get to know Chumbe only by going beneath the surface. Said Omar and I slide off the boat into the water, and as I submerge I come face-to-face with an explosion of color. It looks as if all 370-some species of fish are right there right then, and I wonder how you would even begin to count them. Said Omar directs my attention to a lobster hiding in a deep rock crevice. Nearby,



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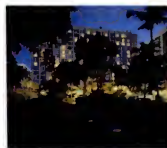
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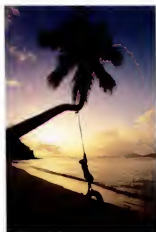
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AtHome

By Dewey Schurman

A summer place
on Prince Edward Island
combines local style
and a friend's personal vision.

ON PRINCE EDWARD ISLAND IN THE late 1980s, a young dentist named Donald Stewart was a spokesman for those opposed to a bridge that would link the isle with the Canadian mainland. As the bridge debate split the island community, he found himself going head-to-head with a woman named Kim Devine, who was

promoting one of the bridge proposals. In an effort to convert her to his cause, Donald asked Kim to lunch.

The two of them did not immediately resolve their differences, but that didn't stop the couple from falling in love. Now more than ten years, three children, and one bridge later (the span opened in 1997 – and “is awfully convenient,”

Donald concedes), the

Stewarts have created a lifestyle that draws deeply upon the long-standing traditions of their home island.

During the winter the Stewarts live in Charlottetown, Prince Edward Island's largest city, in a 19th-century, brick row house they bought when they were first married. But come summer, the family moves across Charlottetown Harbour, to a cottage on a secluded bluff sloping down to the sea.

Call it Donald's dream.

Though he left the island to attend college in Halifax, Donald always knew he would return home. (“The island is a magnet,” he says. “It brings you back.”)



For the Stewart family (above), a basic barn style fit their waterside setting (right).



PHOTOGRAPHS BY JENNIFER S. COOPER

A large, two-story yellow house with a dark roof and a wooden deck, surrounded by trees and a grassy field. The house has several windows and a red door. A wooden deck with a railing and a few chairs is in front of the house. The scene is set in a rural area with trees and a grassy field. The sky is blue with some clouds.

ge by the Sea

AtHome

He also knew that he wanted to live somewhere near the shore.

Not long after Donald had returned to Prince Edward Island to begin his dental practice, he was out walking above the southern coast near Rocky

she recalls with a smile. "Very elegant picnics...scallops, asparagus, and lots of white wine."

For a while after they were married, the couple rented a summer cottage a few fields away and talked about plans

"It is such a gentle, soothing sound in bed at night," Kim says. "Marc was right about that."

He sent Donald off with a camera – and an assignment to photograph every barn within 12 miles. Why? To survey the architectural scene; Marc wanted the cottage to reflect the style of structures that had been in the area for generations.

Marc used the photographs to make some sketches, then built a scale model of the cottage – "a real Protestant barn," he called it – which he presented to the couple as a Christmas present before heading off on a long round-the-world trip. Periodically he would check in from, say, Santa Fe or Vietnam.

Once, when Donald suggested putting in dormers for a better upstairs view of the water, Marc was telephonically adamant: "If you want to see the water, go outside." (Kim says the windows in the bedrooms are close to the floor, so there is a water view after all.) Unfortunately, soon after he returned to Prince Edward Island, Marc died of cancer.

"It was sad that Marc never got a chance to see this building," Kim says on a sparkling fall day, as she sits in the living room of the cottage that the Stewarts' larger-than-life friend designed. "I think he would have been extremely pleased."



Walls of windows extend the open floor plan outdoors.

Point when he turned down a lane into an area that had recently been cleared. With the trees gone, he discovered an incredible view – and a place he could make his home.

Donald tracked down the property owner – who turned out to be an acquaintance – and learned that the 40-acre parcel was slated for development. But "after much cajoling," says Donald, the owner agreed to sell him the land.

It was here, on long summer days, that he wooed Kim.

"We used to picnic on the bank,"

for a home of their own. A friend, the celebrated Canadian author and artist Marc Gallant, would often join them. ("Usually whenever food was being served," Kim says fondly.) One day he announced he would design a cottage for them.

Early on, the three of them talked about where to build the house: Donald thought it should be high up on the bluff to take full advantage of the view, but Marc insisted on siting it partway down the sloping property, among a grove of poplars, so the family could hear the rustle of the leaves.

THEIR WRITER-ARTIST HAD LEFT them with a vision, albeit one defined only by the sketches and model. With the help of a local architect, the Stewarts turned those ideas into blueprints. And things began to fall into place: As they were getting ready to build, Donald got a call from a friend interested in historical preservation. He told Donald that the old Canadian National rail station in Charlottetown was being torn down and suggested that he get the wood.

"We bought 18 pallets of tongue-and-groove boards," Donald says. "It

"And when we were done," Donald says, "all that was left of that wood was a few small sticks."

THE COTTAGE ITSELF IS SIMPLE. Almost austere, about 1,800 square feet – and, yes, with its gray shingles, bright red trim, and galvanized metal roof that amplifies the sound of the rain, it is reminiscent of barns in the area.

The interior – open, light, and airy, with white planked walls – reflects the spirit of summer. Sunlight floods through windows that face south toward the sea, and the furniture runs along the lines of adirondack chairs, and the comfortable couches arranged in front of the fireplace.

"It was meant to be a maintenance-free home, a place you could hose



For a touch of whimsy, the Stewarts added a chair with character.

down," Kim says with a rueful laugh. But the decor nevertheless reflects the owners' personalities. A large model of a fishing boat hangs suspended in one corner. Upstairs in the master bed-

room stands a large wooden bed that a local craftsman fashioned out of some very old walnut brought from the American South. Donald enjoys speculating about the story behind the wood; the carpenter reported that as he was turning the bedposts, he kept finding old musket balls lodged inside.

But summer on Prince Edward Island is a time to be outside, and it is on the deck, which is surrounded by poplars yet still open to the water, that Donald and Kim and their children – Megan, 11; Glynis, 10; and Sam, 7 – spend much of their time.

"We live for the full moon," Donald says, adding that they plan summer dinner parties around the lunar phases.

"You can't help but be mesmerized," Kim adds, "when you're sitting on the deck in summer and the moon is moving across the evening sky, reflected in the water."

They even bathe on the deck.

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Lynell J. Stevenson

Snowshoes serve as free-form fireplace art in the sofa-rich summer cottage.

"Once you start taking showers outside," Kim says, "you'll never shower inside. It's nice when it's cold, and the steam is rising off your body." Hardy Prince Edward islanders that they are, the family occasionally uses the shower in the off-season as well: "We come out for the day and cross-country ski down to the cottage and rinse off afterward," Kim says. "It's always warm in the sun here, even in winter. Donald and I sit

on the deck and drink wine and watch the kids toboggan."

DONALD SAYS THAT from the time he could first walk, he was dragged to antique sales and auctions by his father, which may explain the art and antiques in the Stewarts' town house on Water Street. (Perhaps not surprisingly, given their history of opposing viewpoints, Kim remains a self-described minimalist.) The antiques include a

collection of preconfederation Prince Edward Island furniture ("extremely uncomfortable to sit on," Kim notes dryly), and walls that are, Donald says, "chockablock" with paintings.

"Winter on the island is very dark," Donald says. "So each room in the town house is different, with lots of color, lots of visual stimulation." But that's winter and Water Street. Summer, he says, is a time for connections

to the land and the sea.

"Art is not our thing here at Rocky Point; it's the surroundings. I don't want to look at paintings in summer-time. Here it's the book you're reading, and nothing else."

There is no television at the cottage ("We made a conscious decision not to have one," Kim says), but there is a tree house, complete with bunk beds; a large garden; and the natural environment, with its wild berries and mushrooms, foxes, rabbits, and squirrels. At night the Stewarts sometimes relax around a campfire and watch for falling stars.

"You get a sense you're a part of a much bigger world here," Kim says, "and it's nice to be reminded of that from time to time."

Around Thanksgiving, which in Canada falls in early October, the family closes up the cottage and moves back into town. But Donald and Kim are clear about the permanence of the dwelling place in their future.

"There's no question," Donald says, "that when the kids are grown and gone, we'll be here. Water Street will probably come and go in our lives, but this will remain." ♦

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The Enduring Allure of Polynesia

BY BOB PAYNE

PHOTOGRAPHS BY FLIP CHALFANT







Tetiaroa, a coral atoll 26 miles north of Tahiti owned by actor Marlon Brando, I am walking barefoot in the sand by moonlight

and wondering if there could be anything more romantic. What complicates the question is that I am alone.

Originally the question had been, “What is it about French Polynesia’s islands – Tahiti, Moorea, Bora-Bora, and all the others – that makes them, in our fantasies at least, the most romantic of all? Is it their physical beauty? Their tropical climate? Or, as one writer has characterized it, “the erotic mist that hangs over these islands”?

I had intended to find out the answer by journeying here from New York with the woman I will soon marry. We would begin with a brief stay on Tahiti, where an early European visitor, the French navigator Louis-Antoine de Bougainville (for whom the bougain-



South Pacific 101: A sensuous dance (above), classic palms on Tetiaroa (right), peak-lined Cook’s Bay on Moorea (opposite).





A tree-shaded table at Haapiti calls for time out from a pedal-powered tour of Moorea.

OLIVIER BRIAC IS ANOTHER ENTREPRENEUR WITH A desert-island dream. The Frenchman was a successful dancer and choreographer, but he gave up that life 19 years ago because he wanted to live on a South Seas island.

"In my old life I fly three days a week for business – Berlin, Madrid, Cairo, Hong Kong," he told me, as we sat on the shaded back deck of the houseboat where he now lives. "But I love my children. I want to speak with them,

annual arts festival, when he realized that he'd found a paradise where sunrise filtered through palm trees and people said good morning to him in his own language. It also dawned on him that the fabulous Polynesian production would last only two days. But what if the show ran all year? He could help. And that is how the Tiki Village Theatre came about. On the west side of Moorea, in what was once a coconut field, Briac and a troupe of some 70 dancers, sculptors, tattoo artists, and craftsmen illustrate the traditional Polynesian way of life.

At the village – if you are willing to go through myriad

Marlon Brando claimed

he had been fascinated by Tahiti ever since

have breakfast with them. So one day I said I will go buy a small, deserted motu. It will be far away from business. Far from the fax. Far from the telephone. Right away I change my mind. Why? The first reason is that it costs one million dollars. The second is that I learn it is very selfish to live with children in such an out-of-the-way place. They have no friends. No nothing."


Briac was visiting Moorea, choreographing a show for an

he had been a teenager.

formalities insisted upon by the French, or don't mind that the union won't be considered legal anywhere else – you can even be married in a traditional Tahitian ceremony, as some 20 couples a month do, including, about eight years ago, Dustin Hoffman and his wife.

"If you really love islands and really love her, what better





Amazing grace:
Polynesian dancers
distill the essence of
South Seas appeal.

way to show it than by marrying her again here?" Briac asked, as we sat on the shaded deck of a houseboat that often serves as a wedding-night abode.

Jan Prince has lived in French Polynesia for more than 25 years, and her stories go well with a glass of merlot out on the patio of the Bali Hai at sunset. (The hotel may not have the social cachet it once did, but its history is as legendary as ever: The place was co-founded by Hugh Kelley – Hiro's father, who died last year. The elder Kelley was one of the Bali Hai Boys, who came out from California in the '60s and, with his friends Miki and Jay, started the hotel that became famous not only for its party-throwing hosts but also for its over-water bungalows – the first in the South Pacific.)

"What's romantic? Where to start?" asked Prince, who's working on a new book about playboys of Tahiti (a kind of how-to for women who want to live out their fantasies in the tropics). "What we are looking at right now, that's romantic," she said, waving her hand out toward an outrigger canoe moving slowly across calm water turned pink by the disappearing sun. "That's absolutely gorgeous," she said. "Especially when you take your glasses off and it's all sort of blurry."

"Sitting on the balcony of an over-water bungalow and looking at the stars at three in the morning. Standing at the edge of the sea when the full moon first comes over the horizon. Seeing a double rainbow. Sailing to one of the islands you haven't visited before. That's the romance of the South Seas. That's what I really love."

And what about places, I asked, thinking of Moorea – its reef, its mountains, its flowers, but mostly remembering an indelible image of a woman I once saw sitting alone



Over-water bungalows at a Moorea hotel (above) re-create the fantasy of a simple lagoon lifestyle. Below: pareu art.

on an upturned outrigger, playing a ukulele.

"There's Bora-Bora, when the sun is setting over Maupiti," Prince went on. "Rangiroa, at sunrise. But I still think the most beautiful place is Tahiti. Once, I lived for a while on the other side of the island from Papeete, in a place that was so natural, so beautiful, so romantic – so Polynesian. Every morning the old man next door would put on his straw hat, paddle out in his outrigger canoe, and go fishing. There was no motor on that boat. He would just sit out

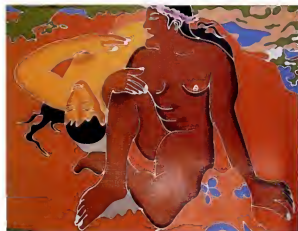
there very quietly and fish. Then two Tahitian ladies would come from the other end of the beach with a net to catch baitfish – no tops, pareus around their heads to put on if it got too hot later. That, to me, was the South Seas kind of romance."

Romance, she said, is not so much about a place – not even a place like Moorea, where the ukulele always seems to be strummed to a softer beat than on other islands – but about a frame of mind.

And having a person who can share that frame of mind, she said, is crucial.

"I remember one day," she lamented, "walking on the beach with a Tahitian boyfriend and saying, 'Oh, look at that sunset.' But he was looking for fish. Tahitians don't see beauty the way we do. They are looking at practical things."

"But then, once, I was on a bus, sitting in the seat next to the driver. When we stopped at a red light just outside





Moorea's version
of a skyscraper
Mount Tohiea.

Papeete, I looked out the window at a Tahitian girl on a Vespa. I saw an exchange of glances between her and the bus driver that woke me up. It was incredible how much they said with their eyes."

She sighed. Twilight was gone, and out beyond the reef a big moon was rising out of the water.

"There was one young man on the *Aranui*," she said, referring to the interisland freighter that carries both cargo and passengers. "He still calls me: He says, 'I looked at the moon last night, and I thought about you.' I haven't seen him in over a year. But somebody who says he thinks about you when he looks at the moon – that's romantic."

And could a place be romantic if you were there without the person you wanted to be there with? A fiancée back in New York, for instance? I'd find the answer to that, Prince said, when I got to Tetiaroa.

THE ISLAND WAS PROBABLY FIRST VISITED BY EUROPEANS when the HMS *Bounty*'s infamous Captain Bligh came there looking for three deserters who would

later be part of the crew that mutinied against him, but Tetiaroa had long been a kind of getaway for Tahitian royalty. In 1904 Tahiti's ruling family, the Pomares, gave the atoll to a Canadian dentist, Walter Williams, to pay off what must have been a considerable dental bill. Williams's daughter, who hadn't really altered the island, sold it to Brando in 1966.

What he owned, I realized, as the chartered flight started descending toward what is alleged to be one of the shortest landing strips in French Polynesia, was a South Seas classic. A dazzling spot of white-fringed turquoise surrounded by dark blue ocean, Tetiaroa consists of a circular reef enclosing a dozen motus, with white-sand beaches, jungle green interiors, and a lagoon so many shades of blue that I, a committed Manhattanite, caught myself wondering, *Why would anyone want to live in New York?*

The landing strip – simply a swath cleared through the trees from one side of the narrow island to the other – was just steps from the hotel, which is not so much a hotel as a collection of less than a dozen thatched-roof bungalows.



They were scattered among a grove of palm and casuarina trees alongside the lagoon, which, through the unscreened opening of my bungalow, lost none of the beauty it possessed from the air. I had a toilet and a shower and reassurances from the islander who showed me to my room that the electricity would be on for a few hours in the morning and evening.

The breeze-washed point

would make a perfect site for a thatched-roof hut

Aside from that brief introduction – and except for meals served in the common area – the staff, who are the atoll's only full-time inhabitants, pretty much left me and the other eight guests alone. (The rest of the visitors included three couples and two French sailors who, I realized later, seemed to be a couple, too.)

Wanting to be left alone is undoubtedly one of the

things that brought Marlon Brando to Tetiaroa. Of course, he had long been in love with the South Pacific. In his autobiography, *Songs My Mother Taught Me*, he says Tahiti had exerted a force over him ever since he was a teenager, when he began to thumb through old copies of *National Geographic*.

The image became real when he traveled to Tahiti in 1960 to star alongside Trevor Howard and a Polynesian actress named Tarita in the second of the three well-known

where we could live in bliss.

movie versions of *Mutiny on the Bounty*. (The first, released in 1935 and starring Charles Laughton and Clark Gable, is noted for its best-picture Oscar; the third, released in 1984, with Anthony Hopkins and Mel Gibson, is known for its nudity.)

"From the moment I saw it, reality surpassed even my fantasies about Tahiti," Brando wrote, "and I had some of the best times of my life making *Mutiny on the Bounty*."

He had two children with his co-star, Tarita, and for years spent much of his time with them on Tetiaroa. "If I've ever come close to finding genuine peace, it was on my island," he said in his autobiography. Peace proved elusive, however, and after a series of family tragedies he stopped coming to the atoll and has not visited in almost a decade.

But on my walks around the island, I could see the beauty that had drawn him, and I came to admire him much more for recognizing it than for his role as the *Bounty*'s Fletcher Christian, who, in the movie, has what must be the strangest British accent ever heard in all the Seven Seas.

There was beauty when I walked the beach at sunrise (not a particularly difficult hour to be up when the electricity goes off at nine at night) and watched the sand turn from pink to gold. There was beauty as I waded out to a sandbar, where the cries of birds mixed with the booming surf. And there was beauty when I sat in the shade of a palm tree, one with no coconuts directly above, and noticed a couple splashing in the water (who turned out to be the French sailors).

One afternoon, feeling the need to be even more solitary than I already was, I launched a leaky outrigger from the beach and paddled to a smaller, uninhabited island that had been beckoning from across the lagoon ever since I arrived. It has always been a dream of mine to live on just such an island, in the

Festive lanterns twinkle at an alfresco dinner where Tetiaroa staff members offer hospitality once reserved for a Hollywood star.





**Beyond one Tetiaroa motu,
another isle beckons.**

style of Robinson Crusoe, except that I'd want to arrive with a toolbox, a big roll of mosquito netting, and – a recent addition to the list – my fiancée. Since Brando already had his desert island, I could easily imagine that he would let this one be ours.

Our island, shaped something like a watermelon seed, had a shallow reef on the leeward side that would undoubtedly provide the fish that would go so nicely with our co-

conut bread, coconut salad, coconut cake, and coconut cocktails. It was blessed with a white-sand beach, nesting seabirds, and – because we would need some source of income and recycling is as good as any – just enough drifted-ashore soft drink containers to allow us to turn a profit. Best of all was a breeze-washed point, invisible to our neighbors over on Brando's island, that would make the perfect building site for the thatched-roof, screened-in hut



where we could live in bliss – till cyclone season.

It was enjoyable work, planning a coconut kingdom. Still, I had lots of time to think, and I thought a lot about the question I had brought with me.

And my answer? Yes, a place or a moment can be romantic even if you are alone. Perhaps even more so than if you are with the person you love. Because yearning for what you don't have is much more intensely emotional

than appreciating what you do. I realized this not on my desert island but – because there is, after all, something about the moon – on my final night on Tetiaroa. I walked alone along the beach, beneath the soft rustling of palm leaves, looked up at the full moon, and could think of nothing, honey, but you. ♦

For Moorea and Tetiaroa Bearings, see page 150.

Down the After a long courtship, two Hawaii residents found time to exchange their vows.

Aloha Aisle

In 1990 George Manu was working for Hawaiian Airlines in Los Angeles, when his ex-wife called and said, "I think you should meet a friend of mine."

So he caught a flight over to the Big Island to introduce himself to Brooke Bacon.

Brooke was skeptical that anything would come of her blind date.

"For moral support, I took my friend - George's former wife - with me to the airport," she admits. "But as soon as I saw him, I knew I'd marry him. He was so kind-looking; he's this gentle Hawaiian giant of a man. And I thought anyone whose ex-wife recommends him to her best friend must be pretty special."

George, a native Hawaiian, soon returned to the islands, and the couple began working together with young people, teaching them traditional Hawaiian values. George had asked Brooke to marry him not long after they'd met, and she'd said yes. But they were too busy to set the date. After nine years together they felt the time was right.

So right, in fact, that they organized their wedding for 80 guests in just 12 days, with Brooke's son flying in from Paris to give her away on September 21, nine years to the day after she and George had first met.

"I'll be 50 this year, so I'm not a blushing bride; I'm the grandma kind of bride," says Brooke, who grew up in Colorado but has lived on the Big Island for 19 years.

For George Manu and Brooke Bacon (right), a Big Island beach (below) proved the best place to say, "I do."



George, 55, had been born and raised on Oahu. As a friend says: "He's a true Hawaiian, one of the keepers of the temple, and a leader of Na Koa O Puukohola Heiau - Warriors of the Temple of the Mound of the Whale," a non-profit organization that works to preserve Hawaiian culture.

At sunset on the day before the wedding, the couple met with the *kahu*, or elder, who would marry them. They had a traditional spiritual cleansing in the ocean to wash off the old and leave it behind. The next morning at sunrise the ceremony took place at the Eva Parker Woods cottage, described by Brooke as "everyone's little dream shack on the beach - a very magical, special place."

The ceremony was conducted in Hawaiian and English, and a significant part of it consisted of George's chanting as he recounted his Hawaiian genealogy. Afterward they all had a huge breakfast at the Mauna Lani Bay Hotel.

"When your friends get up at 4 a.m. to be with you for a six o'clock service, you feed them - especially if they're Hawaiians," Brooke says. "There's nothing sadder than a hungry Hawaiian in the morning."

The couple's honeymoon plans were simple: to stay put. After all, they figured, why hassle with crowded airplanes and the rental car shuffle when they could enjoy themselves right where they were - surrounded by the beauty of the very island that had set the scene for a propitious blind date so long ago?

Hilary Dole Klein



Forever Plaid

for Lynn Johnston and David Lonie, both 32, the turning point in their relationship came after they spent a year together in Guyana instructing local students. They returned home to Glasgow, Scotland—where they teach math, chemistry, and physics—then Lynn contracted a serious illness. Following her recovery, David took her to the Caribbean island of Tobago to further recuperate, and one day, as they were swimming off Pigeon Point, she proposed to him.

"I was somewhat surprised," he says. "I had asked her numerous times before that, but she had always said no."

David surmises that Lynn's change of heart was due to their stressful year in Guyana: "She must have realized we were quite good together."

Lynn describes her husband as "very supportive, very loving, and very laid-back." And his "dramatic, dark, romantic Celtic looks," she says, certainly add to his appeal.

Once Lynn and David came back to Glasgow, Lynn's mother began nagging the newly engaged couple about wedding plans.

"Basically, to get her off our back, we applied for the Bride of the Year competition on the BBC program *The Clothes Show*, recalls David. "They were looking for couples who hadn't organized anything. We had no idea we would win it; we just wanted to keep Lynn's mum quiet."

Their wedding turned out to be a fairy-tale affair, albeit a televised one. Over the course of a year, the show ran clips of wedding preparations, which included flying the couple to the Orkney Islands to get wedding rings that were inscribed with the Gaelic phrase *tha gaol agam ort*,

Two lucky Glasgow teachers won more than each other when they decided to marry.



For the Scottish wedding of Lynn Johnston and David Lonie (top), an atmospheric castle sets the scene (above).

meaning "my love is on you."

"Doing the show was great, great fun," says Lynn. "They designed our mums' dresses, and we were taken to a famous hatter in London."

The show's producers also flew Lynn to Paris for her veil and to Florence to pick out shoes. Her wedding dress and coat, made from tartan plaids specially woven for the occasion, were designed by Vivienne Westwood. ("I love her," says Lynn. "She's so over the top.") David wore traditional Scottish clothes, and most of the male guests were also attired in kilts.

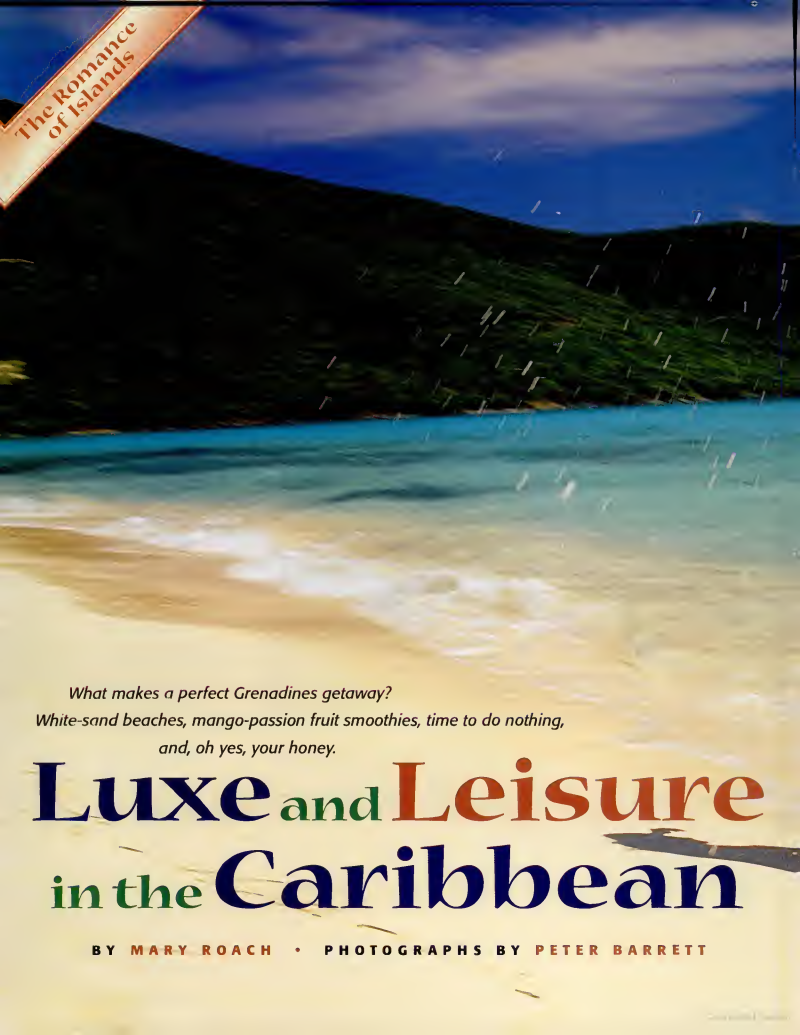
The ceremony took place in March at the dreamlike Eilean Donan Castle. The historic building is perched on a tiny island at a point where three lochs come together.

"We had a bagpipe player who piped me and my bridesmaids into the castle, up the stairs, and around the banquet

room," says Lynn. "All our friends and our family were there, and everybody was smiling, and, *ach*, it was lovely."

For the reception the party moved to a hotel at Kyle of Lochalsh, where the band played, naturally, Scottish music. For the traditional Gaelic celebration, called a *ceilidh*, Lynn had cannily chosen a pair of gold shoes with a bar strap "because ceilidh dancing is very, very wild."

H. D. K.



The Romance
of Islands

What makes a perfect Grenadines getaway?

*White-sand beaches, mango-passion fruit smoothies, time to do nothing,
and, oh yes, your honey.*

Luxe and Leisure in the Caribbean

BY MARY ROACH • PHOTOGRAPHS BY PETER BARRETT



The romantic lure of an island

begins, for me, in the pages of an atlas. I am drawn to the unnamed specks, the anonymous atolls, the islets that show no town, no road, no clue as to who lives there or what the place might be like. Such isles promise what is to me the essence of romance: the chance to be alone together on an exquisite (for all bits of land encircled by sea are exquisite) piece of earth, with a thousand miles of ocean between me and my phone, my "To Do" list, my worries and responsibilities.



It is 9 A.M. on just such an island. My husband, Ed, and I are lying in a rope hammock, shaded by palm fronds and hibiscus, drinking cappuccinos. The clouds on the horizon are dramatically tinged with pastels and have the look of something painted by an Italian Baroque artist. I expect to see cherubs flitting in and out. The responsibilities of home and work have been replaced with the delirious decisions of island life: whether to go for a swim before or after a walk, or whether to skip exertion altogether and never get out of the hammock.

The island is Canouan. It is in my atlas but only just. It appears as a faint blue outline no bigger than a cricket's eye, part of St. Vincent and The Grenadines, in the eastern Caribbean. My atlas does not bother to name Canouan's town or show its little thatched-roof airport. For the next four days this three-square-mile whit of land will be my entire world. On this speck in the atlas my husband and I will be far away, out of touch, suffused with sun and warmth and calm.

Ed puts his cup and saucer on the sand and gets up to swing me in the hammock. I tell him that this is my definition of true love. It isn't, but it keeps him at the job a few minutes longer.

Simple moments and exquisite pleasures on Canouan (top to bottom): hand in hand on the beach, foot by foot in the hammock, a waterside cocktail. Opposite: luscious fruits of temptation.





We're staying at Carenage Bay. I have been mispronouncing it as "carnage" bay, convincing myself that a bloody battle for independence was waged here long ago. In fact, nothing of the sort happened. Before this place was a resort, it was a cotton plantation, and before that a sugarcane estate. Last night I asked a waiter what the word "carenage" means. Paradise, I was guessing, or place of the happy sea turtles – something like that. The waiter thought for a moment, then replied, "Where boats are repaired."

Mundane etymology aside, there is romance to be found in every island's history. In the 1800s, I learn, Englishman James Frederick Snagg, overseer of the large cotton plantation here, fell for a beautiful local woman who called herself Pink and claimed to be the progeny of an African queen. Island romance got the better of him, and soon he proposed to the lovely Pink, creating a scandal in England and giving his wife one of history's most memorable female names. I'm guessing they spent their honeymoon right here.

Still standing, at the center of the re-

sort, is the stone church where Mr. and Mrs. Snagg were wed. The church once stood in England and had been disassembled, shipped by boat to the island, and reassembled here stone by stone.

OUTSIDE THE WINDOW OF OUR villa, Canouan is darkness and stars and tree-frog sounds. Despite the attractions of gourmet room service and a king – nay, emperor – size bed, Ed and I want to be out in the night. Unlike darkness in our home city of San Francisco, which calls for wearing a jacket year-round and carrying mace, the darkness on Canouan is warm and safe and comes with a desultory breeze that ruffles your hair and plays at your legs like an angora cat. It's the kind of darkness that makes you want to seek out a deserted piece of shore and reenact the *From Here to Eternity* beach scene with your true love.

Ed isn't altogether sold on this.

"You know what happened after they shot that scene?" he says. "Burt Lancaster had to walk clear to the other end of the set with his chinos sopping wet.

That's the part they don't show you."

I point out that, in fact, Lancaster was wearing swim trunks. Ed calculates the effort required to change into a bathing suit – about a 7 on the Island Activity Effort Scale – and suggests a golf cart ride instead.

All the guests here have golf carts at their disposal for the duration of their stay. I cannot say why, but Ed and I adore driving around in a golf cart. By the end of the week, we will have put half a hundred miles on the thing. Our excursions are a source of bemused consternation among the staff. We picture



A ruffle of waves and a hem of alabaster sands dress up the tranquil blue expanse of Carenage Bay in The Grenadines.

them watching us as we whiz past, shaking their heads and saying, "There they go again."

While you might think that, romantically speaking, a midnight golf cart drive ranks a distant second to a midnight stroll on the beach, you would be mistaken. A golf cart is right up there with a convertible in the romance department. It has a bench seat, for sidling up to a sweetheart. It has cup holders for champagne, and a top for





keeping dry during romantic drives in the rain. We take our golf cart up to the ridge above the resort to get away

I'm holding on to the atlas image of the speck in the ocean. Perhaps because, with no city lights for hundreds of

footpath through the astronomical complexity. Out of the dense stars, a pair of planets shine bright as headlights. Never in my life have I seen a planet throw a light so intense it registers on the water, a faint silvery sliver from horizon to shore.

Ed makes a sound as if he's been goosed. He points off to the right. I catch the tail end of the performance: a shooting star so magnificent and fiery

Why keep a schedule when the agenda is to eat, lounge, swim, and eat again?

from the lights and gaze at the stars.

For some reason, the sky over the island seems larger than it does at home. Perhaps because in my head

miles, the wattage of the stars has been amped to the point where I can practically read by their light. Overhead, the Milky Way is clearly visible, a cloudy



Hardly a plain vanilla villa – butter-colored walls and bright tropical blooms reflect the warmth of a Caribbean welcome.

that it does indeed look as if it's been shot from something. You expect to hear cannon fire accompanying it, or perhaps a distant battle cry, but all is silent except for the sounds of crickets and frogs and every few seconds one of us saying, "Wow." We're starstruck. Moonstruck. Lovestruck.

I've brought a constellation book, but the stars are spread so thick it's impossible to identify anything. We name our own: Ed and Mary, two stars side by side, due east of the Little Golf Cart.

By the time we get back to our villa (I love saying that), it's midnight. We discover that the place comes stocked

with the following items of romance: one chilled split of Moët & Chandon, six candles, and two rough-hewn iron candelabras. There's also a dual-faucet, extra-deep Italian bathtub beside a window with a view of the stars. This is one place where it is not necessary to hide the TV remote or wear the PLEASE SERVICE sign on my person to command Ed's attention. Breakfast is served till ten. There is no reason to let the night end.

EVENTUALLY, WE GET OUT OF bed. Usually early risers, we are shocked to find out that it is past nine. Our villa has an espresso maker, a bidet, and bathrobes, but it does not have a clock. This is as it should be. When the day's agenda is basically to eat, lounge, swim, stroll, and eat again, what possible reason could there be to keep to a schedule?

By the time we finish breakfast, the sun is dropping hints that maybe it's time to get in the water. We could do this in the pool just beyond the restaurant or at the beach just beyond the pool, but we don't. There's an even nicer beach just over the hill. It has the advantage of a friendly man with a blender and all the ingredients for mango-passion fruit smoothies. And there's another friendly man – this one with a tray – who will walk over to my chaise and place the glass within arm's reach.

Part of the romance of a luxury island retreat, I think, is that it allows you to create a string of perfect scenarios. Nothing is allowed to mar the moment. The beach is always pristine and free of footprints (because someone comes along to rake it twice a day). The sun never burns (because the beach umbrellas are oversize and of superior design). You never have to leave your true love's side, because whatever you need, there is someone to bring it to you.

I had a little trouble with this at first, as I'm really not the waited-on sort. I'm adjusting, though: It's safe to say I'm not having trouble with it anymore.

We considered a day trip to a secluded beach called Mahault, until we realized that there would be no padded

chaise lounges or umbrellas or friendly men with blenders. Besides, there's hardly a soul here on *this* beach. (We have the president of Venezuela to thank for this:



For unknown reasons, he canceled Columbus Day in his country, forcing a dozen or so Canouan-bound Venezuelans – Caracas is only 400 miles from here – to forego their reservations. Though I can't vouch for the political wisdom of the man's move, I am forever indebted to him.)

At the moment, the beach is empty but for us, the blender man, and the seabirds. Boobies ply the skies here, along with laughing gulls and terns and pelicans. The water is so clear that the birds can track their prey effortlessly and time their strikes to perfection. Ed has been watching one aerodynamically gifted tern that is, he insists, maintaining a 70 percent success rate.

Having completed the lolling-in-the-sea portion of the day, as well as the gazing-out-at-the-horizon portion, we have moved on to the napping-in-the-chaise-lounge segment. Ed is smiling in his sleep. His chest is flecked with specks of white coral, the stuff that puts the white in white-sand beaches. It comes from the reef, which is visible a half mile out, marked by a gleaming ruff of white breakers. I could bike there, too, for the resort owns a fleet of pedal-driven catamarans, which are exactly what they sound like: There's a waterwheel that

We did finally find the time, yesterday, to explore the rest of Canouan island. The terrain is hilly and endlessly green

and pretty. Like much of The Grenadines, the island is low-key and relatively untouristed. At the north

whole excursion took about an hour, after which we drove the cart back to Carenage Bay and found ourselves at the beach again.

Do not get the wrong idea. We are not wasting time. Romance is about experiencing the moment and opening the senses to what's happening. It's about hearing the wing beats of a bat at dusk or tasting the ocean in a kiss. It's about the feeling of bare skin on warm



Portrait in suspended animation (above): A visitor savors a private dip in the pool.

Top: On Canouan, the days roll by at golf-cart speed.

end, beyond the resort, is a little mountain, Mount Royale, and halfway down the island's west coast is a sleepy little commercial center, Charlestown.

We had lunch at a restaurant called the Honey Crome, which is popular among locals. The place is hidden in a dead end behind the police station, but

sand, of bare skin on bare skin, of warm sand getting where it's not meant to, of...you get the idea.

THE TOBAGO CAYS ARE A LUXURIOUS braille of islets in the clear, calm waters south of Canouan. One of them, we're told, is a daydream-size spit of white sand with nothing on it but a single canvas beach umbrella. Our plan is to spend the day snorkeling, lazing on the deck of the resort's power boat, and picnicking on a tiny uninhabited island – perhaps under that very umbrella.

The first island we stop at is particularly well art-directed. The white-sand beach backs up into a dramatic uprising of black volcanic rock. Palm trees are spaced just so, and a cool breeze

Romance is about experiencing the moment and tasting the ocean in a kiss.

propels the boat forward and, occasionally, sideways into the sea, providing entertainment for the sea-lolling and horizon-gazing crowd. We keep meaning to take a pair of the catamarans out, but what with all the napping and drink-sipping, we can't seem to find the time.

It's well worth hunting for, because the fried chicken is the best you will ever eat. From there we strolled hand-in-hand down the main drag, stopping in at Zest Boutique (purveyors of dresses and cement) and gawking at the sign for Planet Hollywood, which seemed to be a local bar and dancehall. The

saunters in off the Atlantic.

"Are you going snorkeling?" asks a fellow passenger in a pink bikini and matching sunburn.

"Why go snorkeling when you can see fish from right here," says Ed. A school of tiny fish glints, tinsel-like, in the water. We're in full-throttle laze mode now.

"There's a ray down here," a boat hand on the bow announces.

"Is it Ray Charles?" says a guest, from underneath the brim of an over-size straw hat.

"Maybe it's Ray Davies," says Ed.

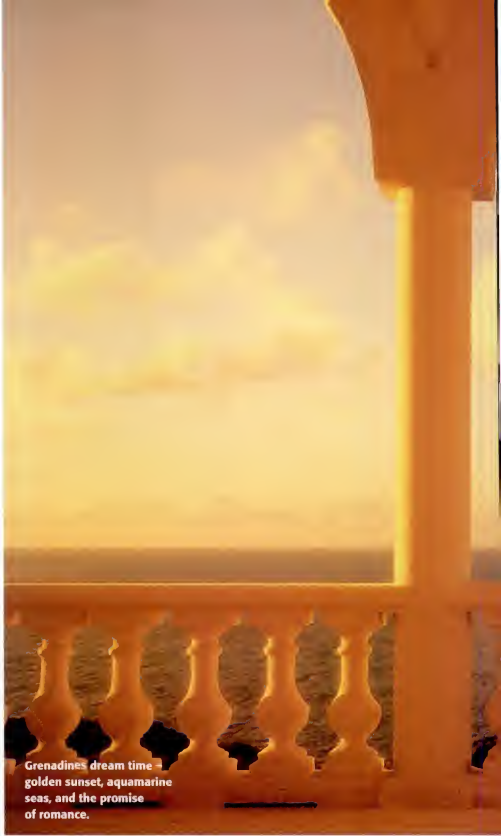
No one gets up to look at the ray. As it turns out, someone has forgotten to load the snorkel gear. No one seems all that upset.

The water in the cays is as clear as it is on Canouan but distinctly greener. It occurs to me that one could concoct all the different hues of the local seas just by using the deep blue, green, and yellow of the St. Vincent and The Grenadines flag, which flies off the boat's stern. When your brain has spent the past two days tackling nothing more challenging than "Raspberry or mango filling for your crepe, ma'am?" observations like these strike you as deeply enlightened.

Eventually, we get up and swim over to the beach, where we lie on our backs with our feet in the surf and our heads in the shade of a palm tree. I wonder if life can get any better than this. Ed wonders how often tourists are killed by falling coconuts.

Overhead, I spot a "magnificent frigatebird." I've been curious about this species, for it isn't often that you run across a bird named for a warship. We watch it glide above us. It's about three feet long, mostly black with an orange throat pouch. Though there's a certain military air to its rigid-bodied posture, I fail to see the resemblance to a boat. I reach over for my bird book, and check the frigate off on my life list. Now I can say I went bird-watching today.

Next on the itinerary is an island called Mayreau. We resume our positions on deck. Off the side of the boat, the sun glitters on the water's surface with a brilliance to which, in my mind



Grenadines dream time – golden sunset, aquamarine seas, and the promise of romance.

anyway, no diamond can compare. Sun on water has the same effect upon me as candlelight seems to have on cats. I derive a tangible sense of contentment from just sitting and looking at it. To sit and look, with Ed by my side and a beer in my hand – this is heaven. (The beer is a Hairoun, the local brewery

having broken a universal law of the food and beverage industry stating that you do not, under any circumstances, use the word "hair" in a product name. It does not seem to have dampened sales any.)

Mayreau has a lovely beach for swimming, though the sand is dun, not



white. (Canouan quickly makes sand snobs of its guests.) A woman named Nancy confesses the real reason she wanted to stop here: The hotel on the island runs a primitive beach bar that makes wondrous piña colodas. People who spend a lot of time in the Caribbean seem to think nothing of travel-

ing great distances for a highly reputed item of food or drink. (I've heard that Mick Jagger, who has a house on nearby Mustique, once sent a plane over to Canouan just to pick up pizza baked in our resort's wood-burning oven.)

Nancy is peering at the shore through binoculars, looking stricken.

"It's closed. The bar is closed." A boat hand says the hotel won't reopen for another month.

Ed pulls me close, fans us with his hat, and whispers, "Let's just stay right here and wait till it opens." ♦

For Canouan Bearings, see page 154.



A Promise in Paradise

*A blending of cultures
proved magical for a
Balinese wedding.*

arnaz Mehta was a successful commercial real estate broker in Vancouver, Canada, when she quit her job to travel around Asia for a year. While in the Singapore airport, on the last leg of her journey, she struck up a friendship with a woman who invited her along to the Indonesian island of Sulawesi to visit an old college friend. His name was Mark Erdmann, and he was a marine biologist who was doing his PhD research on Barang Lompo island.

The traveling companion stayed for two weeks, but Arnaz, 34, fell for the handsome biologist and never left.

"I ended up convincing Mark to hire me as his research assistant," she says.

Mark and Arnaz now live in northern Sulawesi, where the two of them conduct coral reef research and work in environmental education and ecotourism.

Mark, 31, admits he was thinking marriage the very first day.

"Arnaz is very exotic-looking – her mother is Japanese, her father Indian – and she projected this air of confidence that was a major attraction," he says. "Any woman who would travel Asia alone for

a year had something going for her, I thought."

"I knew within about a week that he was the one. I just knew," Arnaz recalls. "Here was this athletic, blue-eyed, all-American guy living in a small Muslim fishing village. He had taught himself the local language and was accepted by the people; the children absolutely loved him."

Although Sulawesi was the island where they met and worked, Mark and Arnaz chose Bali as the site for their wedding, hoping to lure their friends from afar.

"Sulawesi is for adventurers," says Arnaz, "but Bali is for lovers. We adore Bali for its wonderful food, exotic setting, and mystical culture. We wanted our friends to experience a bit of the magic it had to offer."

The couple was married at the Agung Rai Museum of Art in Ubud, under the golden roof of a *bale* – an open-air, raised platform with ornately carved wooden columns. The bride's father performed a blessing ceremony in the Zoroastrian tradition, and the groom's father, who is Catholic, added some brief words.

"Mark and I wrote our own vows," says Arnaz. "But the remainder of the festive ceremony was Balinese."

A column of local women, balancing towers of fruit and flowers on their heads, led the wedding party, while a gamelan orchestra followed behind. Five young women wearing sarongs and ornate Balinese jewelry greeted the guests by scattering fragrant frangipani petals over them. As dinner-time entertainment children performed the mythical *barong* dance.

Seated at a long table beneath flickering torchlight, the guests shared the many dishes of an Indonesian *rijstafel*. Soft music from bamboo flutes played in the background, accompanied by a chorus of frogs and crickets from the neighboring paddies.

How did they follow this up? The day after the feast the newlyweds and 26 of their guests took to the water for a six-day live-aboard dive trip off the island of Komodo.

H. D. K.



Balinese villagers (top) gave Mark Erdmann and Arnaz Mehta (left) the royal treatment when it came time to tie the knot.

When Harlow Robinson decided to propose to Gina Johnston, he took her to a place in Alaska's Denali State Park, where a waterfall spilled from the

cliffs into a pool. He had fished there as a kid, and both of their fathers had worked together to build the trail for the park.

After a demanding three-day hike to the falls, they were both "pretty ragged," he remembers. "I'd like to say my proposal was a really romantic moment. Certainly, I was kind of nervous, and my palms were sweating. But all that came out of my mouth was: 'So, how do you feel about getting married?' It was a Hollywood location, but it wasn't a Hollywood moment."

In fact, taking it for a bit of idle conversation, Gina remarked, "Oh, I think it's great," and left it at that. It wasn't until later, when she heard him telling her father, "Guess what! We're getting married!" that she realized she was engaged.

Now, two years later, the couple lives in Anchorage, where Harlow, 32, is a recreational therapist and Gina, 28, is a lab technician for the fish and game department.

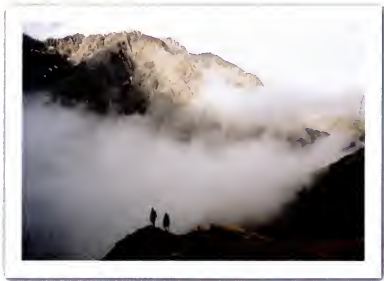
Harlow's memories of Gina go back to childhood, when they both lived in log cabins in the Alaskan wilderness: His parents took him to visit her, and she refused to let him touch any of her toys. She remembers having a crush on Harlow when she was six years old. "But he was one of the only boys I knew," she says.

When Gina was nine, her parents separated, and she moved with her mother to New Zealand. She didn't see Harlow for ten years, until she returned to Alaska for a visit. It was then that Harlow had a "powerful feeling she was someone I could imagine being with for a long time."

The obvious choice for the wedding was the South Island of New Zealand, where Gina's mother and stepfather run a farm that's open to visitors. And so, for three weeks Struan Farm Retreat, near the town of Geraldine, was transformed into a wedding inn and youth hostel, with friends from Alaska, Colorado, and California camping in the paddock.

"They came for the wedding," says Gina, "but they really wanted to see New Zealand."

After the ceremony, which took place in an old stone Anglican church,



Newlyweds Harlow Robinson and Gina Johnston (top) sought the solitude of New Zealand's Nelson Lakes National Park (above).

Lives Intertwined

Drawn together by a shared love of the outdoors, a young couple traveled to New Zealand for a Kiwi-style celebration.

the 150 guests gathered at the farm for a feast of salmon and lamb. After every toast and cheer, the dogs barked, the peacocks called, and the donkey chimed in.

The celebration continued the next day when the beer kegs were rolled out for a spirited cricket match between the Yanks and the Kiwis. Then Harlow and Gina set out on a five-day hike through Nelson Lakes National Park. Three days in Abel Tasman National Park followed. This time Harlow's mom and her boyfriend, along with Gina's dad, stepmother, and brother, all came along.

"It was not a traditional honeymoon," says Gina.

But for two people who had seen their families split apart and branch into new configurations, the event turned out to be a time of healing and coming together, with all signs pointing to happy trails ahead.

H. D. K.

The Romance
of Islands

*A beach or a boat?
The city or the country?
A palace or an inn?
The perfect place for a
rendezvous à deux is
wherever your heart leads
you. With that in mind
we present the following
images of island perfection –
ten spots to let your love
light shine, ten guaranteed
romance-ready...*

Landscapes of Desire

Rethimnon, Crete As the sun goes down, find a table for two at a cozy waterfront café. Plan, for this one evening, to do nothing but relax amid the harbor lights and enjoy a leisurely Greek feast of dolmas, seafood, wine, and honey-sweet baklava.







An English Garden in Wiltshire Seek out a sun-dappled corner amid the roses and the lavender. Take a seat on the mottled stone wall. Enjoy a few stolen moments of silence. Feel what it's like to be alone – finally – just the two of you and Cupid.

Deer Isle, Maine Dawn breaks still and crisp over Stonington Harbor. Perhaps you'll go canoeing together today, or check out the tide pools, or cast a line into the sea. Or maybe you'll just stay put under the covers, sipping cocoa, watching clouds fly by.





Bonaire Ah, the wind, the water, and the sun flashing a glorious vermillion good-bye. Surrounded by burnished wood and billowing sails, you cruise westward, embraced by soft Caribbean night.

Ile St. Louis, Paris Darkness falls in the City of Light. As the Seine sweeps by, Notre-Dame invites couples to cross the bridge and savor the glowing moment.





Udaipur, India Spend the night at the exotic Lake Palace Hotel in Lake Pichola. A few hundred miles from the Taj Mahal, this converted maharajah's palace stands as the portal to a sensuous India of another era – when indulgence was an everyday delight.





Clare Valley, South Australia

In spring, pack a picnic and bicycle to a vineyard. Spread a blanket (or use the floor)





Ulu Danu Temple, Bali Rise early, then drive high into the island's volcanic center to reach Lake Bratan just as the morning mist lifts. Gazing on reflections – of the green mountain, the graceful bamboo, the serene temple – may inspire you to wax poetic about the symmetries of life.

Wallua Falls, Kauai Pick a few of the wild guavas growing along the rocky trail to this undisturbed Eden. Once at the falls, you know what to do: Take the plunge, then share a kiss behind the curtain of roaring water.

Anse Severe, La Digue, Seychelles Grab your snorkeling gear and an afternoon's refreshments, and head for the beach. Run along the sand. Luxuriate half in and half out of the water. Stand by the big boulder – call it the Wishing Rock. Wish for life to be like this forever.





Kindred Spirits

*An unconventional bride and groom
chose Chappaquiddick Island
for a singular service.*

When Brad Ives exchanged vows with April Fountain on Chappaquiddick Island, he promised, among other things, "to find adventure and delight at every turn."

At 50, his life had already been filled with plenty of adventure. A sailor, boat-builder, and marine lumber broker, Brad started a floating commune in the '70s and lived at sea for nearly two decades. He met April in Hilo, Hawaii, seven years ago.

What drew him to her?

"She's a people person, full of love and compassion, and she's very spiritual," he says.

Together they traveled the world, crewing on private boats, and finally came ashore to live on Martha's Vineyard, where April, 41, is the East Coast manager of a soy products company. Despite their now comparatively conventional lifestyle, April is still charmed by Brad's wild streak.

"He's the most adventurous person I've ever met," she says. "So strong but gentle, too."

So why did it take her so long to tie the knot?

"Sailors are a different breed of men – they take off a lot."

Once April decided to make the commitment, she and Brad asked their tai chi instructor to marry them in the My Toi Gardens on nearby Chappaquiddick Island. The ceremony would incorporate Buddhist, Jewish, pagan, Celtic, Tibetan, Hawaiian, and African traditions.

So on a sparkling blue September day, 150 of their friends and relatives were ferried from Martha's Vineyard to Chappaquiddick Island by ushers in top hats, then driven to the gardens in a car decked with flowers and the words "Love Van" painted on the side. The guests were



**A thirst for
shared adventure
united island-dwellers
Brad Ives and
April Fountain.**

asked to write a word or blessing on a length of colored ribbon and tie it to the bamboo *chuppah*, the Jewish wedding canopy.

As a prelude to the ceremony, the couple, wearing their wedding clothes, performed an hour of tai chi with their teacher. He then altered the ceremony Brad and April had written out and improvised his own. Rather than being miffed, the couple loved his impromptu service.

"He was in fine form," notes

April, relishing the memory. "But it was magical."

After the ceremony, a potluck feast followed, while a blues band entertained.

A few days after the friends and relatives had departed – and with the couple having no plans for a honeymoon – April found herself going about her chores, feeling something was amiss.

"I thought, 'Wait a minute. This incredible thing just happened, and I'm cleaning the house and Brad's taking sales calls!'"

True to his vow to find adventure at every turn, Brad came up with a plan: "How about Costa Rica?" he proposed. "In two hours."

"I dusted off my backpack, and we were out of there," April says. "With no hotel lined up and no plans, we ended up having the most outrageous honeymoon."

H. D. K.

Ceremony on the Sand

Looking for something different,
a couple headed to the shores of St. John.

Rob Norris met Wendy Grady when he was attending Averett College in Danville, Virginia, and she was a "townie" working in a mall. After their initial hello in a jewelry store where she was a salesperson, Rob went back the next day – and the day after that. "We were friends for years," says Wendy. "I just had to be sure he was the one."

She is now.

"He's attentive, respectful, caring," she adds. "He's made me happier than I've ever been in my whole life."

Today the couple lives in Hamilton, Virginia, where Wendy is an administrative assistant and Rob is a wholesaler of windows and doors. But when it came to getting married, they both knew they wanted a setting that was exotic.

"We'd been to so many weddings," says Rob, "I was afraid that I wouldn't be able to distinguish mine from someone else's. I wanted something unique. Barefoot on a beach sounded just perfect."

They chose St. John in the U.S. Virgin Islands for its pristine beauty and because – though it was in the Caribbean – passports would not be required. Wedding invitations that looked like treasure maps were sent out, sealed in bottles. When unrolled, they read: "Have you ever been to a wedding that required you *not* to wear shoes?"

According to Wendy's sister, Betsy, "Rob does all the research, and when he gets it done, Wendy puts it together. She is extremely creative. They don't worry about anything, and somehow it all just works out."

And so it did. Friends and family took advantage of a chance to get away to the Virgin Islands in January. On a bright, beautiful morning, as a steel drummer played "Here Comes the Bride," Wendy –



wearing a high-waisted dress with a pearl-trimmed bodice and pearls in her hair – walked down to the shore of Hawksnest Beach. The lapping waves, the breeze, and the birds in the trees all harmonized with the sonorous voice of the minister.

As she recited her vows: "to share in your pleasures and downfalls...as if each day were the first day of our lives...from friendship to love, now and forever..." Rob reached out and tenderly wiped a tear from her cheek.

Then the 23 people in the wedding party, including an unexpected guest – a man who'd been sailing around the islands for three years and had just rowed ashore in a dinghy – celebrated with a champagne toast followed by brunch at Caneel Bay. Shortly afterward, the couple took off for their honeymoon in Tortola and Grenada.

"Our wedding was fabulous," says Rob. "I'm ripe to do it all over again."

As for Wendy, she relives it by watching the video. And every time, she sheds a tear.

H. D. K.



Barefoot bride and groom: Wendy Grady and Rob Norris (above) steal a moment alone on Hawksnest Beach (top).

The Romance
of Islands

On a sailing cruise along
Turkey's Turquoise Coast,
it's oh so easy to
succumb to a lifestyle
fit for the gods.

A Mythical Playground in the Mediterranean

BY TONY PERROTTET • PHOTOGRAPHS BY NIK WHEELER



As I lolled on the deck of the *Amazon Solo*,
enjoying the opalescent waters of the eastern
Mediterranean, I could see why even the
crustiest of ancient mariners would wax poetic
here. In these surroundings callous-palmed
oarsmen had imagined Aphrodite as a ravishing
young woman surrounded by singing water nymphs
and muscular mermen blowing on conch shells.

Who could blame the sailors for adopting as their patron deity the winsome Greek goddess of love?

And what power over those mortals Aphrodite had! Hard-bitten captains maintained small altars to her and made sacrifices at seaside temples. The most famous shrine was in Cnidus, gateway to the stunning cliff-lined kingdom of Lycia, known today as Turkey's Turquoise Coast.

Conveniently for sailors, Aphrodite was frequently worshiped with Dionysus, the ecstatic god of wine (and thus the promoter of love) who was depicted reclining on sailboats whose masts were entwined with vine leaves.

In this sensuous seascape, myth and reality often blurred: When Queen Cleopatra sailed from Egypt in 41 B.C., intent on seducing Mark Anthony, she presented herself as the "New Aphrodite." Her royal barge sparkled with precious metals, and silver-plated oars kept time to the music of flutes. Cleopatra reposed beneath a canopy of woven gold, fanned by plump young Cupids, while lovely nymphs worked the rigging. Mark Anthony never stood a chance. When they became lovers, the New Aphrodite sailed again – this time accompanied by her New Dionysus, who had taken to wearing vine leaves in his hair.

Alas, Anthony and Cleopatra were doomed, and Aphrodite's temple at Cnidus has long been destroyed. Meanwhile, the Turquoise Coast has weathered some of the great battles between Europe and Asia, Christianity and Islam, West and East. The kingdom of Lycia, purged of almost all Hellenic influence, is now part of Turkey, remembered largely because of the haunting rock tombs carved in sheer cliffs.

Sybarites' delight: The pleasures of a Blue Voyage include meals on deck (right) and swims in a secluded coastal cove (opposite).

But myth and romance continue to reign here. In the early 1960s a quartet of Turkish bohemians sailed along this forgotten coast in a rustic fishing boat. Navigating from cove to isolated cove, they discovered that the ancient Greek passion for beauty represented by Aphrodite had become part of the very fabric of the Turquoise Coast: The goddess's soothing touch could still be felt in its warm, clear waters – while the liberating call of Dionysus echoed from every lonely beach. The waterborne bohemians, led by a writer who called himself the Fisherman of Halicarnassus, dubbed their idyllic sailing trip "the Blue Voyage," and a new legend was born.

Today the ancient kingdom of Lycia is the Med's





Our first view was dramatic:

Sheer cliffs plunged into the waves,

where dolphins were frolicking.

ultimate sailing destination, the ne plus ultra of escapes from everyday cares into an aquatic Eden. I signed up for my own week-long Blue Voyage, which would take me into Turkish waters dotted with deserted islands, Byzantine saints, and sunken cities. The plan was to explore the playground of Aphrodite and Dionysus. Where else could a modern pagan gnaw on fresh figs, plunge from the deck of a yacht, and glimpse the ancient dream?

I QUICKLY DISCOVERED THAT TODAY'S TURKISH SAILORS ARE no less hedonistic than their ancient predecessors. The M/S *Amazon Solo* had barely eased its way out of Göcek's marina, when Serhan, the boat's amiable owner, raised his glass of milky, anise-flavored raki and made a ritual toast:

"For a safe journey: *Prıvan neta olsun!* May the ship's power stay clear."

"*Prıvan neta olsun!*" chimed in young Captain Mustafa, knocking back his glass and taking the ship's wheel. They both nodded toward a curious bauble hanging above their

the interiors crafted from cedar and Indian walnut. In fact, the *Amazon Solo* – named for the race of warrior-women that legend had placed in Turkey – was the closest thing I had ever seen to Cleopatra's luxury barge.

Scarlet Turkish carpets warmed the state rooms; up on deck, white canvas lounge chairs were positioned to catch the sun's rays. And, of course, there was a canopied dining table in the stern – although it was hung with blue sailcloth, not spun gold.

Our first view of the coast was unexpectedly dramatic: The Twelve Islands in the Gulf of Fethiye were looming through the heat mist. Jagged silhouettes rose from a sea of glistening silver; sheer ochre cliffs plunged into the waves, where dolphins were frolicking. It was a theatri-



heads – concentric blue rings around a tiny yellow-and-black ball, a venerable Mediterranean charm against the Evil Eye – and predicted perfect skies for the week to come.

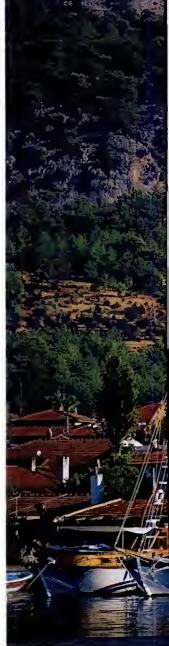
"I don't believe in the Evil Eye," Serhan confided, rapping his knuckles on the wheel. "I prefer to touch wood."

His was a most convenient superstition to have on the *Amazon Solo*, a stunning 107-foot Black Sea schooner. The hull was made of chestnut, the deck of African *troko*, and

Prince Charles and Lady Diana are said to have had a secret rendezvous in these isles once, arriving in separate yachts in a vain attempt to rekindle passion's flames.

Our Blue Voyage was taking place in mid-October, at the end of the sailing season, when Turkish yacht owners like Serhan traditionally invite a group of friends for one last sail. Hence the cross-cultural mix of passengers: three Brits, a Turkish restaurateur, me (the lone New Yorker),

cal setting fit for mythic events: Daedalus and his son Icarus had launched their flight on wings of wax and feathers from these pine-covered mountains. And the legendary meeting between Anthony and Cleopatra had a modern echo:





A minaret towers over an array of traditional craft in Göcek, starting point for many Turquoise Coast cruises.

and a gaggle of retired Italians. It sounded as though there were 50 Italians – especially when they all bellowed into their cell phones at once. But I counted only eight.

An amazing bunch, the Italians, whose habits proceeded to set the laid-back tone for the cruise. They'd already caused us to depart four hours late by spending the whole morning in port looking for fresh basil to make pesto. Their leader was a frail, urbane, white-haired bachelor named Giorgio, who behaved like Louis XIV with his court, at least with regard to the five Gucci-clad women in the group. Doctors in Rome had insisted that Giorgio not smoke or drink coffee or wine. He spent every moment of the day smoking and drinking coffee and wine, all solicitously supplied by his bevy of elegant beauties.

Giorgio quickly proclaimed himself my tutor on Dionysian principles.

"Antonio!"

"Giorgio?"

"It is important to travel with a private harem," he instructed, as one of his admirers put on a tape of his favorite opera – Italian, of course.

NEXT MORNING AT DAYBREAK, I SLIPPED OVER THE side of the *Amazon Solo* and swam a few strokes to Gemiler island, pulling myself up onto a stone landing that had been placed there centuries ago. Branches of Mediterranean pines dipped to the water; a forest trail led up from the shore, past the Byzantine apses and columns of a ruined church whose hollows swarmed with bees.

Gemiler was also known as St. Nicholas island, in honor of the popular fourth-century bishop who became Noel Baba to the Turks, Father Christmas to Westerners. Saint Nick was renowned for his generosity: He once visited three virgins whose father had been left penniless and



Göcek's islets – a watery maze to the Mediterranean.

threw purses of gold into their house for the girls' dowries. In the centuries after his death, Saint Nicholas became an international celebrity. (His grave was one of the holiest outposts of medieval Christendom, and he even came to displace Aphrodite as patron saint of sailors.) Eventually his cult extended to the wintry climes of Russia and Germany, where Protestants converted him into the jolly Santa Claus who delivers Christmas presents to children.

Christmas snows were a long way from Gemiler that

bright autumn morning. Ancient steps led me steeply upward, past a covered tunnel – a long passageway that ended at the island summit, where the remains of a church still commanded a view of the surrounding water. In Byzantine times the air would have been thick with incense, but since nature has reclaimed the breezes, every breath was rich with other scents.

"Take a blind man...to Lycia," wrote the Fisherman of Halicarnassus, "and he'll immediately know from the smell of the air exactly where he is. The acrid perfume of lavender, the pungent fragrance of wild mint and thyme, will tell



him." Not to mention jasmine, honeysuckle, myrtle, and orange blossom.

Back at the boat, the scent of fresh espresso assailed me. Giorgio's harem had laid out a morning repast worthy of any Italian *pasticceria*, to the accompaniment of Puccini's "Nessun Dorma."

"Antonio!"

"Giorgio?"

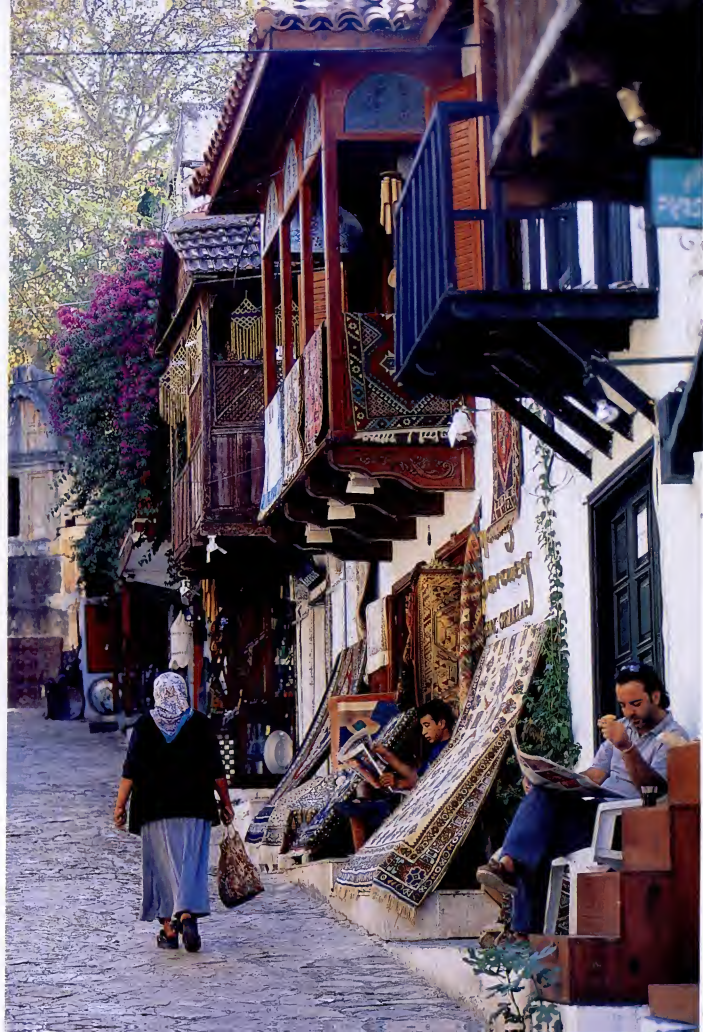
"What did you see on the island?"

He listened indulgently to my account before turning to more serious matters.

"Interesting. But Antonio, today we have squid ink pasta for lunch."

By now I realized that, for Italians, the whole purpose of travel is to find the perfect place to eat spaghetti. They had transported their own pasta in bulk from Rome, along with fresh bulbs of mozzarella and a giant wheel of parmesan cheese. They had no less than three espresso machines, as well as saddlebags of Lavazza coffee. If they weren't eating, they were talking about food. Food was more than an obsession, it was life itself.

The key gourmet item, brought by a silver-haired chap



Villagers claim that a great

eruption flooded the channel and swept

a city of marble into the sea.

named Corrado, would turn out to be a bottle of wine, vintage 1898. Corrado was an architect, and while renovating an old Roman villa, he had discovered a cellar with 300 bottles of Château Lafitte. Half were being put up for auction – these bottles, selling at \$15,000 a pop, were going to make him rich – the other half he was slowly drinking. Here on the boat, the bottle became a subject of feverish discussion among the Italians: When should Corrado open his 1898 time capsule?

A question that was, of course, in keeping with the spirit of Dionysus.

PUNCTUALITY IS NOT A strong point for either Italians or Turks, but the next morning we cast off from our anchorage at 10 A.M. on the dot, just as Serhan had scheduled.

Giorgio got up from his deck chair and looked at his watch in mock concern: "What is this, Switzerland?"

As the *Amazon Solo* headed into the open sea, past the wild Seven Capes, it became obvious that the name Turquoise Coast was an understatement: The Mediterranean's palette is never limited to a single color. Close to shore the water's tone is emerald green, bright as mouthwash; farther out, its depths are almost burgundy – recalling Homer's "wine-dark sea."

For us the eastern Mediterranean had the same astonishing clarity it must have had for the wandering Odysseus: We could watch the floor of the sea passing 60 feet below; it seemed the boat was floating on air, not liquid. The water sparkled as if a million broken mirrors were scattered on its surface, so blindingly reflective you had to avert your eyes.

For the next few days we drifted in and out of anchorages; one glorious spot, Butterfly Bay, was a mere sliver cut

into sheer cliffs, visible only to an experienced captain. Every headland was encrusted with relics of the Lycians, whose forgotten culture is, as one Turkish writer put it, "an unsolvable riddle."

One thing is certain: The Lycians had a fine eye for real estate. All their cities had spectacular sea views. I saw the vestiges along our route: a sand-filled amphitheater above the glorious 11-mile beach in Patara; stone sarcophagi like orange mushrooms littering the rocky coast. But none of these relics quite compared to what I found in the waters of Kekova island: the "sunken city."

While the Italians headed to the mainland to check out the local cappuccino, I took the dinghy and skirted the island's shore. The Lycian coast is next to one of the most volcanic areas of the Mediterranean, and villagers claim that a great eruption 2,000 years ago flooded the channel here, drowning thousands and sweeping an entire city of marble into the sea. Archaeologists have a slightly less dramatic version: Kekova island

was actually edged by modest market towns that slowly slipped beneath the waves, as earthquakes caused the coast to crumble like a biscuit dipped in coffee.

I maneuvered the dinghy back and forth, peering into the water and trying to reconstruct the scattered bones of the past. In the 1980s this seafloor still held scattered amphorae and Byzantine mosaics, all long since stolen by antique hunters. But I could make out the foundations of buildings, a vague hint of a plaza, and what I took to be an ancient street. It was all very fragmentary, another Lycian riddle, the meaning utterly elusive – and in my imagination, irresistible.

This place, where tectonic plates collide, is a better place than most to ponder the vagaries of destiny. One of history's few surviving Lycian voices is a soldier in Homer's *Iliad*, whose philosophical words might just be an epitaph for this entire,

ruin-riddled land. "The race of man is like the leaves of a tree," he says. "You look one way, and the wind blows them to the ground. You look the other, and spring returns. It gives birth to the new, makes green the forest.



A testament to bygone civilizations, ruins on Gemiler island (above) still command a stunning view. Opposite: a street of carpet vendors in Kaş.

Thus one race departs, and another is born...."

Back on board the boat, the Italians had convinced Serhan to seek out a harbor where they had heard decent gelato was sold.

"Antonio!"

"Giorgio?"

"Why are you so busy with old stones? It is not healthy."

THE NEXT DAY, WE EASED INTO KAŞ – PRONOUNCED CASH – a once-quiet sponge-divers' town that now resembled a budget Côte d'Azur. The waterfront proudly sported a new marina beneath palm trees; cafés crowded the plazas with flower-strewn tables. ("The Italian verdict on the chocolate gelato: *"molto buono."*") The streets were full of Turkish carpet vendors, plus a mock-Greek temple advertising APHRODITE JEWELRY. But you could turn a corner in Kaş and be faced with a 19th-century world of smoky dives packed with Turkish men – always men – sipping hot tea from slender glasses, playing backgammon, and puffing on sweet tobacco through gurgling water pipes. At dusk the air became heavy with the scent of lamb kabobs on fragrant wood fires and alive with the wail of a Muslim muezzin drifting across the harbor.

In fact, Kaş straddled the Asian-European divide in a way that seemed distinctively Turkish – just as the *Amazon Solo's* four-person crew did. On the conservative side were the deckhand Marem, a cherubic carpenter from the Black Sea who had recently taken a wife in an arranged Islamic marriage; and the cook, the somber, inscrutable Imdat, as animated as a ship's figurehead, who looked like he should really be wearing a fez and long robes. On the Western side of the spectrum there was Captain Mustafa – habitué of every late-night bar in the Mediterranean – whose designer T-shirts and eyewear made him appear more European than the Europeans. And there was also the unflappable Serhan, a former shipping agent in his late 30s, who looked as if he'd be as comfortable living in London or New York as in Istanbul.

After dark I accompanied Serhan on his social rounds in Kaş. The town, so somnolent by day was now humming with activity, shops ablaze with lights as if Noel Baba was expected any moment. The sidewalks were piled with antiques and pyramids of fluorescent pink Turkish sweets. Next to French restaurants serving nouvelle cuisine, huge sides of meat were being carved in the open, and the bars kept pounding out classic rock 'n' roll.

IT TOOK THE *AMAZON SOLO* ONLY 15 MINUTES TO MOTOR from Turkish Kaş to the Greek island of Kastellórizon, and two hours for Serhan to arrange the paperwork – a comment on the sorry state of official relations ever since the bloody wars of the early 1920s, which resulted in forced population exchanges between the two countries. Unofficially, however, at least on Kastellórizon, the Greeks and the Turks behave more like rival siblings than angry nations. Mustafa made the mistake of leaving the Turkish flag



flying above the Greek one, and the island's harbormaster triumphantly sent him scurrying up the mast to change it.

"Up with the Greek flag!" he cheered. "Down with the Turkish!"

Kastellórizon, about 80 miles from Rhodes, is the most isolated of all the Greek islands. This remoteness has not been without its benefits: Ignored for decades, it may well be the most picturesque island in the Mediterranean. As we sailed in toward the row of pastel buildings lining the waterfront, old men flicked their worry beads and fed fish scraps to cats, luridly painted fishing boats bobbed at anchor, bougainvillea framed the weathered blue tables of the tavernas. At the only café, a grandmotherly woman



named Angela, dressed all in black, gave me a pomegranate to go with my Greek coffee in the middle of the afternoon.

"I didn't know Greek islands like this still existed," marveled Caroline, one of my shipmates. "It looks like a film set."

"Looks?" Giorgio shook his head at our ignorance. "Eh! *Pellicola italiana*: An Italian movie. Academy Award, 1991. Very, very beautiful."

He was talking about *Mediterraneo*, a film about a handful of Italian soldiers stranded on a Greek island during World War II. When the producers needed a location that hadn't changed since 1942, they were delighted to find Kastellórizon. Today, with fewer than 300 inhabitants, it still looks like a vintage postcard – although a bevy of Greek-

At a weekly market, an end-of-summer bounty fresh from the field awaits villagers and voyagers alike.

Australians have returned here in recent years, restoring old family houses and bringing new life to the place.

The back alleys of the village zigzagged toward a medieval fortress above the harbor. There, two Greek soldiers sat by a pillbox, their shirts off in the sun, nibbling a picnic of olives and *tzatziki* and waiting for a Turkish invasion. Five hundred whitewashed steps farther, at the peak of the island, the wreck of an Orthodox monastery was being guarded by goats. And at dusk, instead of the lonely wail of a muezzin, churchbells tolled over the streets far below.

And yet – you could never tell this to a Greek or Turk – to an outside observer, the similarities between the two countries were more striking than their differences. After dark the waterfront became an outdoor living room, with TV sets propped up on tables, all tuned to a soccer match in Athens. Sea bass and octopus were being barbecued on grills, and glasses filled with ice-cold retsina. Sounds of a swing band from a passing yacht added Glenn Miller to the party atmosphere.

"You know, if the population of this island falls below 200 people," Serhan challenged the Greek taverna owner, "by treaty it reverts to Turkish control!"

"Only if you come with lots of guns!" said the Greek, laughing.

"G-o-o-o-a-ll!" cried the Italians, glued to the TV.

THE NEXT DAY, WE NAVIGATED remoter straits to Gökkaya Bay, where the landscape became more unearthly by the hour. Until now, the Lycian mountains had seemed oddly familiar, even vaguely Californian. But here the coast became brittle and rocky. Twisted claws of stone emerged from the water. Jagged islets seemed to rise and fall with the tides – no wonder Greek sailors considered them the barbs of Poseidon's trident. It was as though we'd entered an ancient water maze, with a million coves hidden from the rest of the world. To my immeasurable relief – and the mortification of the Italians – even cell phones couldn't pick up signals in Gökkaya Bay.

It was in this lost world that I finally fell into the rhythm of the Blue Voyage. I'd wake in the still of dawn and set off by kayak, listening to delirious birds as the sun rose through the mist. Around me flyingfish leaped out of the placid water. Then, after a Homeric breakfast of honey and feta cheese, I'd tackle a modest excursion – snorkeling over Lycian ruins, say, or hiking to an unexcavated Lycian site where sarcophagi protruded from the pale soil. I'd come across scenes that recalled Ottoman-era paintings: a quail hunter, his rusted antique carbine slung over his shoulder, wandering with his dog; a young Muslim man and his fiancée sitting

in silence by the water, the girl's mother perched on a rock higher up, watching them like a hawk.

The climax of each day was the Dionysian, three-hour lunch. Although Giorgio always insisted on his bowl of pasta, İmdat would lay out Turkish specialties – a succulent eggplant dish called "the Holy Man Swoons," lamb *kafta*, green beans in garlic, herbed yogurt.

Each course was washed down with bountiful infusions of cold white wine, the full glasses sparkling like diamonds in the warm sun, their contents slowly but surely dissolving any afternoon plans. I would end up reclining on pillows like a pasha – feeling, in fact, not unlike Dionysus himself.



Galley fare on the *Turquoise Coast* (above) – luscious stuffed peppers and white wine. Opposite: rhapsody on the blue.

THERE WAS STILL ONE Dionysian ritual left to perform. On our last day, under the rising full moon, Corrado announced that the moment had come to open his 1898 wine.

By now anticipation had reached fever pitch. We examined the faded label, which announced that this sauterne was an after-dinner favorite of the King of Spain. We crowded about Corrado as he peered at the cork and smelled the bouquet. We watched in anticipation as he considered the viscosity and measured the precious liquid into 14 glasses, half an inch in each. To think that when this was bottled, in 1898, Cézanne and Toulouse-Lautrec were exhibiting in the salons, a new Strauss composition was premiering, and Chekhov's *Seagull* was opening in Moscow.

It was a touching Europhile moment – except

that Asia stole the show. As we stood on deck, the Turkish coast glistened in silver moonlight. The Milky Way – the ancient Greek pathway to heaven – swirled into eternity.

Giorgio made a toast: "*Guarda che luna*," he proclaimed, sweeping his arm to encompass the wonders of Gökkaya Bay. "*Guarda che mare*." Behold what a moon. Behold what a sea.

How did the wine taste? To be honest, like a \$1.99 sherry. But nobody cared. East and West had joined once again on the *Turquoise Coast*, and the afterglow was delicious. ♦

For Turkey's *Turquoise Coast* Bearings, see page 156.





Getting married in Moorea (bottom) meant more fun for Nicole Hirsch and James Whitaker (left): Forty of their friends (below) made plans to join them.

Love on Location

Two fast-track Southern Californians sought their marital bliss in Moorea.

for Nicole Hirsch, a busy producer of commercials, and James Whitaker, an equally hard-working cinematographer, finding time to plan a wedding wasn't easy. Both of these Los Angelenos were constantly on the road, so when they did get around to setting a date, it seemed natural to hold the nuptials in some far-off locale.

Their choice: French Polynesia, "because we wanted to have a place where people could have a vacation and where it would be fun to celebrate. And Moorea is absolutely the most beautiful island."

Forty of their friends went along for the fun.

"Some people plan for a year and then it's over in a day," says Nicole, 32. "Our celebration lasted a week, giving everyone time to hang out and relax."

In fact, James, 29, was so taken with the surroundings, he woke up every morning at dawn.

"I'd sit on the deck and watch the sun come up, and all of a sudden I could see that I wasn't alone — there were several people from our group doing the same thing," he says. "I loved that."

Nicole recalls how, when they initially met, she didn't think the romance would amount to much.

"James was just 25," says Nicole, "and I thought, 'Oh, he's so young; he's never going to be serious about a relationship.' But the first day we spent together, he took me to a pawn shop and asked me what kind of ring I liked."

Fast forward three years to the beach in Moorea, where Nicole and James were married. At sundown, family and friends, all wearing leis, formed a circle on the beach. The two fathers each spoke briefly to begin the ceremony. As the sun disappeared below the horizon, the guests lit candles, and then the couple recited their vows. At the end of the ceremony an islander ran up a 25-foot tree and came down with a coconut so James could acknowledge Jewish custom (Nicole is part Jewish) and break the

traditional glass with something other than his bare foot.

Because French Polynesia requires a 30-day residency for a legal wedding, Nicole and James were technically still single when they left — so they had another ceremony soon after returning to Los Angeles.

"But for James and me,"

says Nicole, "Moorea will always be our true, true wedding."

H. D. K



Amore, at Last

It took a while, but for two scientists who made their vows in Venice, the chemistry was finally right.

in 1992, when Gabriele Cosmo met Giuliana Manzin at a conference in Geneva, Switzerland, they didn't exactly hit it off. Giuliana, whom a friend describes as "extremely pretty and very outgoing," is a 31-year-old nuclear physicist who works in a laboratory in Grenoble, France. Gabriele is 34, "handsome in a northern Italian way, low-key, and very bright, with a subtle sense of humor," according to the same friend. He's a computer scientist developing software at a particle-physics laboratory in Geneva.

The attraction was one-sided at first.

"Giuliana liked my looks," Gabriele says. "But she was especially attracted to the fact that I did not initially care for her at all."

But the more time they spent together, the more he was drawn to her wit and sense of humor. "I also liked her face, especially her green eyes...and all the rest."

Despite their growing affection, their work schedules kept the pair apart until they both had the opportunity to spend two years at the Stanford Linear Accelerator Center in Palo Alto, California.

"That's where we realized we could share a life together," Gabriele says. "I honestly don't remember if it was me or Giuliana who proposed — we were probably drinking some good California wine at the time!"

Though they organized their wedding from California, the two decided to honor their European roots and get married in Venice, where Gabriele's family lives. And could anyone resist the magical charm, romance, and beauty of the city known as La Serenissima? Certainly not their friends, who came from all over Europe, and from as far away as California, to attend.

The wedding day began with a small morning reception attended by the couple's parents and a few friends, followed by a ceremony in the 18th-century church where Gabriele had been baptized. Giuliana wore a simple, elegant long white dress and jacket and carried a spray of white



Love Italian style: The wedding mass for Gabriele Cosmo and Giuliana Manzin.

and yellow flowers. She entered the church with her mother, who presented her to Gabriele and his mother. At the altar the couple was received by the priest, who has known Gabriele since he was a child.

The reception was held in a splendid 15th-century ducal villa in La Riviera del Brenta, where wealthy Venetians built palatial summer homes. The guests waited in the villa's magnificent park for the bride and groom, whose arrival was signaled by the sound of a huge gong. The sumptuous 16-course luncheon of Venetian seafood dishes was punctuated by frequent toasts from the guests, who raised their glasses of Italian sparkling wine to the newlyweds.

"We spent the night of the wedding in this fabulous villa and had a few days together in Torino, where Giuliana grew up," Gabriele says. And then? Well, they both returned to work.

Says Gabriele: "We are still planning our honeymoon!"

H. D. K.

Maui

A full-page photograph of a surfer riding a wave. The surfer is positioned in the lower right quadrant, leaning forward with one arm raised. The wave is breaking, creating a large splash of white water. The water is a deep blue with white foam. The overall mood is dynamic and adventurous.

*A Guide to Your
Wildest Dreams*

BY DON CHAPMAN



Kevin McAfee's bubbles sparkled in the diffused sunlight 30 feet below the ocean's surface. McAfee, my guide from Kapalua Divers, pointed into the blue Maui waters. Just ahead lay a

perfectly camouflaged green sea turtle. Apparently napping, it rested safely out of harm's way between two rocks.

As McAfee and I came closer, the turtle's eyes slid open. It craned its neck around to look at us, blinked once, twice,



Jim Gault/Photo Resources Inc.



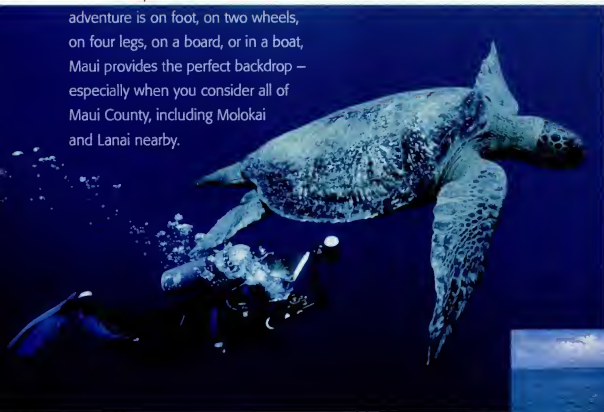
Ron Dalbey/Photo Resources Inc.

Looking for a little life on the edge? Maui obliges (clockwise from left) with everything from high mountain trails to giant surf, subsea treasures, and a dizzying descent down Haleakala.

turned away, and closed its eyes again.

Even before encountering my first sea turtle, not to mention my first endangered species, this kayak-scuba outing along Maui's Kapalua coast had already risen to my personal pantheon of favorite travel experiences. And the island's undersea wonders are just the start of what makes Maui such a great destination for travelers seeking the real Hawaii.

Whether your favored mode of adventure is on foot, on two wheels, on four legs, on a board, or in a boat, Maui provides the perfect backdrop — especially when you consider all of Maui County, including Molokai and Lanai nearby.



With luck, divers swim fin-to-fin with endangered green sea turtles (left). Oceangoing kayakers (below) reach every nook and cranny along the coast.

Jump in Over Your Head

"**THE GREAT THING** about kayaks," McAfee said as we paddled north along the rocky Kapalua coast, "apart from just being fun to paddle and adding another element to the adventure, is that you can get to dive sites that bigger boats can't reach. You don't burn fossil fuels getting there, which also means there's no noise pollution. And our four reef-friendly moorings avoid the damage a bigger boat's anchor can inflict. We're in there and out of there without leaving any-

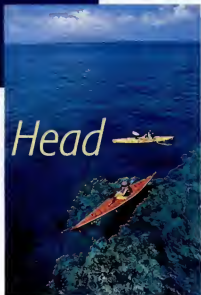


Photo: David and Marla Moore-Barnes

On Maui, rocks talk, hands sing and angels swim.

Halea Hula O Ka Mahani Wahi Molekaha O Kona-aka, Kama Hula Kaula's Beach



Experience the magic that inspired the readers of Conde Nast Traveler to vote Maui the world's "Best Island" for the past six years. Wonder at petroglyphs carved eons ago into cliff walls and lava boulders. Journey back in time with Maui's traditional *kahiko* hula dancers. Discover an underwater heaven blessed with angelfish and their tropical brethren.

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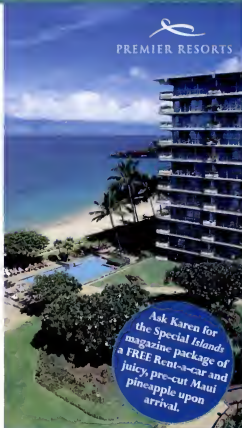
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thing more than the wake of the kayaks."

Kapalua Divers (877-669-3448 or 808-669-4665), one of several local companies renting kayaks and underwater gear, specializes in combining the two. It can tailor an excursion for anyone from novice paddler and snorkeler to experienced diver. Straps hold the tanks to the back of the kayaks; fins, masks, and weight belts go in front.

Divers and snorkelers discover a dazzling array of plant and animal life beneath the sea — everything from dozens of species of reef fish and colorful corals to turtles. In addition to the aforementioned sleeping turtle, we also saw two larger turtles. We held back when one swam away as we approached — to continue after it would constitute harassment of a federally protected species. The third turtle, three feet across, swam with us at 25 feet before it surfaced for air.

You'll need a bigger boat with motor or sail to reach the islet Molokini, another of the area's most popular diving and snorkeling sites. A crescent remnant of



Photo © Johnstone/Photo Resource Hawaii

**Divers, snorkelers, and swarms
of tropical fish rendezvous at the
islet Molokini.**

an old crater, Molokini's protected marine sanctuary harbors some of the most abundant sea life in Hawaii. It can get a little crowded with sightseers on sunny days, but it's worth it.

Yachts, catamarans, and cruisers leave for Molokini from numerous loca-



Humpback whales cavort in the waters off Maui between November and April.

tions along the island's western coastline. Popular tour companies operating out of Maalaea Harbor include Trilogy Excursions (888-MAUI-800), Maui Classic Charters (800-736-5740), and

Friendly Charters (888-983-8080).

Maybe you don't think of a whale-watching cruise as adventure travel. But don't tell that to the folks who stood along the rail on a Pacific Whale Foundation cruise (808-879-8860 in Kihei) when a 40-foot humpback whale leaped free of the sea perhaps 100 feet off the port bow. It landed with a splash that parted the sea, left a frothy crater, and rocked the big boat crazily.

But even if your whales appear a mile away, you'll find the power of their presence takes your breath away.

Ride the Wind and Waves

MAUI'S HO'OKIPA BEACH County Park has become the windsurfing capital of Hawaii in recent years, owing to its consistently strong trade winds, jumpable waves, and a small industry that rode in on the breeze. The Maui Yellow Pages lists more than 50 windsurfing businesses, including Hawaiian Island Surf and Sport in Kahului (800-231-6958), in business for 18 years. Lots of them offer lessons as well as rental of boards and sails.

The winds that blow ashore at Ho'okipa race across the isthmus



Tim Craig/Alamy Pictures Bureau

Ho'okipa Beach (above and below) sets the standard in windsurfing.

of Maui and go back out to sea, providing another world-class sailboard environment between Maalaea and Kihei.



Mark Schuchter/Photo Resource Hawaii



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For surfers, Honolua Bay, just past Kapalua on the northwest corner of Maui, is one of Hawaii's best places to catch big winter waves (September to April). For the truly daring, there's Jaws, the outer reef west of Ho'okipa, where winter waves can reach 25 feet in height and surfers need Wave Runners to tow them into the breakers.

The Nancy Emerson School of Surfing (808-244-SURF or 808-873-0264) offers everything from lessons for beginners to clinics and guided "surfaris" at out-of-the-way breaks.

"We've brought video and other techniques and concepts used in teaching golf and tennis to surfing," says Emerson, an international champion and 26-year veteran of teaching the sport. Emerson and her staff go surfing with you, making every wave a learning experience with tips for better technique and catching more waves.

Clay Rogers/Photo Resource Hawaii



Only those with nerves of steel brave winter's 15-foot tubes at Honolua Bay.

Walk on the Wild Side

NO SNAKES. No bears. No poison oak. Hiking in Hawaii has a lot going for it even before you get to the delightful sights, sounds, smells, and, some would say, spiritual serenity of the islands' ecosystems. The eco-diversity of Maui is especially evident in its hiking options.

Hawaii is the only state in the nation with tropical rain forests. For hikers seeking immersion in the habitat's unique sensory bombardment,

one of the best destinations is Waikamoi Preserve. Under the stewardship of The Nature Conservancy, the preserve rests at an elevation of 6,800 feet on the northeast flank of Haleakala, Maui's 10,000-foot dormant volcano.

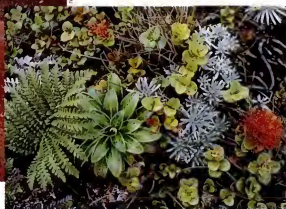
The only way to see Waikamoi is on a guided trip, either with The Nature Conservancy (808-572-7849) or the National Park Service (808-572-9306). The Nature Conservancy requests a small donation for joining its 3.25-mile hike, which takes place on the second Saturday of each month and requires reservations months in advance.

The National Park Service's 3-mile trek through Waikamoi requires no

Hikers encounter wonders found nowhere else on earth in the Haleakala crater (far left) and Pu'u Kukui Preserve (left).



Hawaii Nature Society



Hawaii Nature Society

reservation or fee. It leaves from the shelter adjacent to Hosmer Grove Campground in Haleakala National Park every Monday and Thursday at 9 A.M. Be sure to bring a sack lunch, sturdy hiking boots, sunscreen, rain jacket, and binoculars for spotting rare birds.

If you're staying on west Maui, consider joining The Nature Conservancy's hike to Kapunakea Preserve, another pristine rain forest. Like Waikamoi, Kapunakea requires reservations months ahead. Though temporarily suspended, the hikes should resume by summer.

The most exclusive organized hike of all takes place just once a year, in September. The 12 lucky participants – chosen by lottery and charged \$500 apiece by the Kapalua Nature Society (800-KAPALUA or 808-669-0244) – trek to Pu'u Kukui above Kapalua in the West Maui Mountains.



Nature Conservancy walks through Waikamoi Preserve focus on rain forest species, many rare or endangered.

Pu'u Kukui constitutes a large, pristine bog where stunted 'ohi'a lehua trees, which reach up to 100 feet tall in the rain forest, grow just six inches high but with full-size bright red blossoms.

Independent explorers should consider a hike on the King's Trail, which once circled all of Maui. One of today's

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hikeable portions lies east of La Perouse Bay near Makena and another starts from Wai'anapanapa State Park's black sand beach near Hana.

Both will dazzle you with gorgeous scenery and the painstaking work of ancient laborers, who laid flat stones to create a pathway through fields of razor-sharp *aa* lava.

Another good hike for independent trekkers, the Sliding Sands Trail, winds into the Haleakala crater, 3.8 miles from the summit down to the first trail junction on the valley floor below.

The crater offers rugged hiking –

more than 27 miles of it – at altitude. Several campsites and cabins afford overnight stays, which unlike day hikes require reservations and permits from the

National Park Service (808-572-9306).

Among guidebooks pointing to many other opportunities for independent hikers, my favorite, *Hiking Maui: The Valley Isle*, is by Robert Smith, a former teacher and expert in Hawaiian geology, botany, and lore. Smith leads hikes through Hawaiian Out-

door Adventures (808-878-2664), while Maui Eco-Adventures (808-661-7720) provides another good guide service.



Waikamoi shelters the endangered 'akohekohe, or crested honeycreeper.

Photo: Jeffery P. Berman/Resource Hawaii

Giddyap

YOU CAN ALSO TRAVERSE Haleakala on horseback. Charlie Aki (808-248-8209), a genuine Hawaiian *paniolo*, or cowboy, leads small groups on one- and two-night trips into the crater.

Pony Express Tours (808-667-2200) guides day trips through Haleakala as well as across 35,000-acre Haleakala Ranch, the largest working cattle ranch on Maui.

Trail rides are also available on Molokai, at the 60,000-acre Molokai Ranch (877-PANILOLO or 888-729-0059). The ranch welcomes visitors to the Friendly Isle with a 22-room lodge and spa, camping accommodations, more than 100 miles of trails (many single-track cattle trails), and a variety of outdoor activities.

Trail riders hone their *paniolo* skills at Molokai Ranch.



Molokai Ranch/Photo: Corbin



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Get Rolling



Bike trips down Haleakala call for special windbreakers, gloves, helmets – and heavy-duty brakes.

FORMER VICE PRESIDENT Dan Quayle said coasting down Haleakala on a bike was his favorite activity on Maui. Several companies will rent you a bike and drive you to the top for the 38-mile, 10,000-foot, three-climatic-zone descent. It requires very little pedaling, lots of braking.

For those with stamina to spare, the ultimate challenge is to first pedal to the summit of Haleakala. Robert Immler, who wrote *Bicycling in Hawaii*, took eight hours to get to the top and just one to get down.

Several Maui bike shops rent cruisers, touring, road, and mountain bikes by the day or along with a tour. Check bike shops for the best trails in the area for mountain biking. Or head for the pleasant bike lane that runs with the highway from Wailea to Kihei.

Haleakala Bike Company (808-575-9575 or 888-922-2453) rents road and mountain bikes. Aloha Bicycle Tours (800-749-1564) leads jaunts on touring bikes. And Maui Mountain Cruisers (808-871-6014) specializes in tours on cruisers.

At Molokai Ranch (877-PIANOLO or 888-729-0059), some of the most popular trails for biking include Keoki's Trail, a 4-mile downhill run from 1,100 feet to the coast (and back) and the Na'awa Sea-cliffs Trail, a 15-mile spin through lush fo-

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liage overlooking the Kalaupapa Peninsula (site of a former leper colony).

"There's something for everyone," says Bob Ward, who developed the mountain biking program at the ranch. "Beginners with attitude enjoy it, while advanced riders just rip."

Go Ballistic

LANAI PINE SPORTING CLAYS (808-559-4600), on the island of Lanai just north of Lanai City, is a half-million-dollar, state-of-the-art shooting facility. It offers lessons for novices – I killed several skeet on my first try. And then there's the sprawling 14-station shooting course that experienced shooters were raving about later in the clubhouse. They also liked the collection of quality shotguns available.

For those who want to fire at live targets, hunting expeditions are available on Maui, Molokai, and Lanai. And you can go with the knowledge that by removing wild pigs and goats, you're helping to rid two of the most environmentally destructive forces in the islands.



Lana'i Pine Sporting Clays

Visitors enjoy one of the fastest growing sports in the country at Lana'i Pine Sporting Clays.

These introduced species will eat the islands to the waterline, wiping out native species and causing severe erosion.

One of the best ways to hunt on Maui is to join a "fair chase" excursion on more than 35,000 acres near 'Ulu-

palakua Ranch. Hunting Adventures of Maui (808-572-8214) supplies everything you need.

MAUI NO KA OI, "Maui is the best," say the locals, firm in the belief that Maui is the loveliest and most diverse

of all the Hawaiian Islands. And they're right. From the sea's depths to the top of Haleakala, and on to Molokai and Lanai, you'll find some of nature's most breathtaking expressions of beauty – along with adventure to match your wildest dreams. ♦



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THE GUIDE

April 2000

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Bearings Moorea & Tetiaroa

Even after more than a dozen journeys to the South Pacific, **Bob Payne** says he was surprised by just how beautiful Tetiaroa was – “a classic atoll, with just one passage through the reef, a blue lagoon, a handful of motus, white-sand beaches, and palm trees blowing in the wind.” Payne, a New York-based travel writer whose first feature story for *ISLANDS* took him to the Indian Ocean and Zanzibar nearly a decade ago, says that to

complete the perfect vision of a South Seas isle, Tetiaroa would need only green mountains climbing into the clouds – the kind they have on Tahiti and Moorea. But there is a consolation prize: On Tetiaroa, you can look 25 miles across the blue Pacific and see both Tahiti and Moorea – green mountains and all.

Previous *ISLANDS* assignments had taken photographer **Flip Chalfant** to such places as Bali, Malta, and Brazil's Fernando de Noronha. He returned from this, his first trip to the South Pacific, saying that Tetiaroa fulfilled his vision of a Polynesian paradise. “One day I was having a picnic lunch at the beach, eating some delicious fish, when I

happened to look out toward the barrier reef just as a whale breached – it shot out of the water and then was gone. I looked around, hoping someone else had seen it, but no one had. They thought I was seeing things.”



CHALFANT



PAYNE

ROOM KEY Moorea has a full range of accommodations (“Some overdo it on the tropical theme, almost like Disneyland,” says Chalfant, who adds that the smaller lodgings generally have the nicest ambience), but on Tetiaroa there are only the one resort's seven bungalows. (A two-day, two-night package for a couple runs \$415 per person; an additional day costs \$130 per person. For reservations call 011-689-82-63-02.)

BEACH TIME The beaches of Tetiaroa are located inside the reef, so they're sheltered from rough water. And while mangroves cover would-be beaches on some of the motus, the rest have perfect sandy strands for lounging.

A DAY OUT Tetiaroa is a popular and easy day trip from Moorea; several tour companies offer excursions that include a round-trip flight, a boat trip to the bird island sanctuary on Tahuna



Palm trees for two: the view from Tetiaroa.

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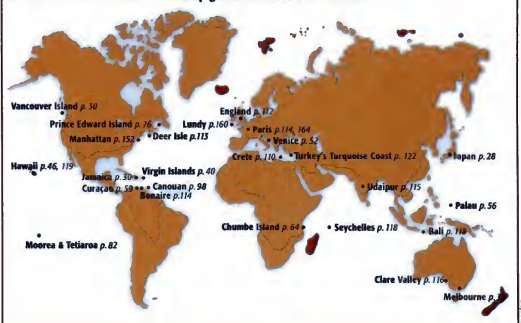
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Iti, and lunch in the resort restaurant – all for about \$250 per person. (Note that four passengers are not allowed to remain on the island overnight.)

WHAT'S TO EAT On Tetiaroa – because nearly all provisions are flown in – meals tend to be fairly basic. ("It's kind of like boat food," says Payne.) Moorea, however, has more on the menu and is home to what was Payne's longtime favorite restaurant, – Te Honu Iti in Cook's Bay. Unfortunately, it was destroyed by a fire but is expected to re-open in July, complete with its fine chef, who gave up a successful career in France to live in the South Pacific. Another good spot for a meal and a fantastic view of Tahiti is the restaurant in the Sofitel Ia Ora hotel.

WorldView A map guide to stories in this issue



JIM FERGUSON SPEAKS "My life on Teti'aroa is very simple. Most days I don't wake up until about eleven.... There is fresh fruit off the

trees for my breakfast, then a walk on the beach. Or I may spend an hour or two with my ham radio, talking to strangers around the

world, telling them that my name is Jim Ferguson – the name of my childhood playmate – and that I live alone in Tahiti. Nobody knows I'm

INSIDER

Romantic Manhattan

1 AT FIRST SIGHT >

On a crystalline night no carriage tour can compare with the Yellow Cab ride into the city from La Guardia or Kennedy airport. As you cross the Triborough Bridge into upper Manhattan, the entire skyline – from the World Trade Center towers to the housing projects of East Harlem – is spread out in a dazzling show of lights. The panorama looks like a fairytale, just the way Woody Allen depicted it in *Manhattan*. The scene always brings home the reality that romance on this particular island is a three-way affair: The city itself figures in every love story.



Bill Brown/Corbis

3 DRINK TO THIS

When in Manhattan, you've gotta have a Manhattan. Or at least a martini, if not something trendier, like a cosmopolitan or caipirinha. Since the Rainbow Room closed in 1999, the bar at Eleven Madison Park has taken up the slack for glamour seekers. Housed in a gorgeously restored Art

African, classical, jazz, and (really bad) pop music echoes through the train tunnels. But a nominal investment will buy you a performance by top symphonies at Carnegie Hall, where even a seat in the loftier tiers makes it seem as though some of the greatest musicians in the world are playing just for you two. There are also jazz clubs like Indium and the Jazz Standard. Diana Krall at the keyboards, singing Dave Frishberg's classic "Peel Me a Grape" ("Skin me a peach, save the fuzz for my pillow") can send you on your way bothered and bewitched.

Deco building, this spot was designed for indulgence à la deux: The sleek dining room has a lofty ceiling, tall windows looking onto Madison Square Park, and intimate little booths. For an aphrodisiacal snack, try the pristine oysters on the half shell and a selection from the large array of wines by the glass, which start at just \$5.

4 RIVER WALK

Strolling with your closest companion over the Brooklyn Bridge is a singular experience. There is nothing like crossing the East River on the massive 19th-century span as bikes and traffic *whoosh* past. The round-trip is nice, but it's more fun to take a cab or the subway from Manhattan to Brooklyn's lovely River Cafe (it's virtually under the

bridge) for brunch – or just drinks on the terrace – then saunter back toward the sparkling lower-Manhattan skyline.

< 5 ROMANCE ON TRACK

Grand Central Terminal was saved from destruction in the 1960s but then was left to decay for years. Now a radical cleanup has transformed the dreary waiting room and halls into gleam-



Sharon Waxman/Time Mirror Images

2 HIGH NOTES

Live music is one rousing reason this city never sleeps. In the subways, reggae and soul, South American and

a movie star, and I can be like anyone else."

— From Marlon Brando's *Songs My Mother Taught Me*

FLYOVER Be sure to get a window seat on the flight to Moorea or Tetiaroa; the multihued lagoons are even more beautiful from the air than at ground level.

CASH FLOW The international banks in Tahiti also have

branch offices on the resort islands of French Polynesia. Major credit cards are accepted in most hotels, restaurants, and other tourist establishments.

ON THE ROAD Figure on paying about \$85 a day for a compact rental car on Moorea. (There are no cars on Tetiaroa.) Payne highly recommends circling Moorea by car or motorbike at least

once. ("The best way to appreciate the beauty of the island is to move around and see it from as many perspectives as possible.")

PEARL PLEASURES Tahiti's famed black pearls, which can cost more than your vacation, are a hot ticket these days. But choosing the right pearl is as complicated as choosing the right wine, and as with wine, personal taste plays a big role. Before putting down your credit card, do your homework: Read one of the pamphlets on black pearls you'll find at any of the shops selling them, and visit the pearl museum in Papeete. And, whatever you do, don't buy a pearl from your taxi driver.

READ IT AND LEAP For an historical perspective on romance in the Pacific islands,



On Moorea, bungalows come with a big blue view.

try *Love in the South Seas*, by the somewhat controversial Swedish anthropologist Bengt Danielsson, who arrived in Polynesia with Thor Heyerdahl on the *Kon-Tiki* in 1947. The best all-around guidebook to the area is Jan Prince's *Tahiti & French Polynesia Guide*.

Flower Power

No one can have a true understanding of the romance of French Polynesia without knowing at least something about the custom of wearing a flower behind the ear. Placing the bloom behind your right ear means you are single and taking applications; behind the left ear means you are married or otherwise happy with the state of your love life. There are other variations, but you can find out about them on your own. As for the flowers themselves, the most famous is the sweet-smelling white *tiare* Tahiti, often found in the leis that friends pile onto arriving and departing travelers. Almost as ubiquitous are the purple and pink flowers of the crepe myrtle plant you'll find lining many of the roads. Native to India, they, like many travelers, felt so at home in Tahiti, they stayed.

ing, soaring grandeur. The ceiling shines with its now visible stars; the marble glows. The place evokes all those old romantic comedies set in sleeping cars. No need to board a train together; a mere walk through this stunning space is uplifting. You can also sit down and savor it: The newly opened Campbell Apartment is one of the city's hippest bars — and the place for those who want to get cozy.

6 KITCHEN CUDDLING

In the words of George Meredith, "Kissing don't last; cookery do!" Couples looking for enduring culinary inspiration will find it in the newly gentrified, eight-block meat-packing district west of Greenwich Village. Chelsea Market, set in a renovated Nabisco factory, is the place to feed visions of domestic bliss. It has a charcuterie, a fish shop, a sprawling cookware store, bakeries, and other epicurean temptations. If that all makes you hungry, head to Florent, a 24-hour French bistro — complete with authentically French attitude — or Markt, a new spot serving Belgian classics like mussels and *frites*.



<7 TWO ON THE AISLE

Sitting together in the dark at the theater is a quintessential New York experience. It's even better spiced up with a little serendipity: The TKTS booth in Times Square sells half-price tickets (cash only) the day of the

performance, but those for choice shows often go on sale just half an hour before curtain time, when the theaters unload their unused house seats. Take your chances — you could wind up in the fourth-row center, even for some of the hottest plays, like the revival of *Kiss Me Kate*.

8 FERRY GO ROUND

Live in Manhattan long enough, and you know it is best appreciated from afar. And there is nothing like a ferry ride to help put the city into perspective. No need to get off on the far side; an outing on the Staten Island ferry or the ferry across the Hudson to New Jersey is exhilarating, especially as the boat cuts back toward that awesome urban outline. The view is best on a sunny day at sunrise or sunset — but weather doesn't matter when your sweetie is along.

9 NOONER

For a long lunch in midtown, no setting is more romantic than La Grenouille, with its gorgeous floral arrangements and subtle lighting. The service is old-world courtly, but the midday crowd is a study in up-to-date style. The food — from classic quenelles to frog's legs (which account for the restaurant's name) — always satisfies. A couple of blocks away, perennial hot spot Lespinasse is less lush looking than La Grenouille but boasts food that's four-star seductive. For the ultimate after-meal indulgence, you can book a room just above the restaurant dining room, in the St. Regis Hotel.

10 PYROTECHNICS

Central Park is at its most inviting when the city puts on a fireworks display. There's no experience like strolling into the park just before midnight on December 31, with an icy bottle of really good champagne. A gazebo near the West 77th Street entrance overlooks a lake and midtown lights shimmering in the distance. Bundle up, grab a bench, and enjoy sitting and sipping in the cold. Even though the park is full of other celebrants, you'll feel as if you two are all alone in a shower of stars.

Regina Schrambling

Carnival

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THE GUIDE

SPECIAL SCREENING Rent a copy of the 1962 remake of *Mutiny on the Bounty* to see why Brando fell in love with the scenery – and his leading lady.

BearingsCanouan

A plush Caribbean resort provided something of a culture shock for **Mary**

Roach, who says, "I was brought up on Lonely Planet guidebooks, I still keep my backpack ready, and I have always traveled with the idea of finding my own way."

In other words, she had never been to a resort. But, she notes, "it was strange how easy it was to give in to being pampered."

Roach, who has been writing about travel and health since the mid-1980s from her home in San Francisco, had only been to the Caribbean twice before, but Canouan reinforced her

you find something interesting to say when everything is nice, wonderful, beautiful?"

A native of Maine, photographer **Peter Barrett** says that "even as a kid I had a toy camera." Later, after sifting through and discarding academic career options, he turned to advertising photography full time. He moved to Miami about ten years ago and soon acquired several major clients, from resorts and cruise lines to beer companies. Barrett says the ISLANDS assignment to Canouan not only offered a chance to make his southernmost journey into the familiar waters of the Caribbean but also to work on a smaller scale, at a less hectic pace, and in a more creative way than his assignments normally allow. He relied on that creativity when he found the resort nearly empty during his shoot: Needing a model for a series of shots, he says he "borrowed" one from a generous Venezuelan film crew visiting the island.

ROOM KEY Lodgings in The Grenadines range from small inns and guest houses to luxury resorts, including three on the island (all featured on the Canouan Web site). Prices start at about \$100 for a double, depending on the package. Roach stayed at the top-flight Carenage Beach and Golf Club (tel. 011-784-458-8000), where luxury suites start at \$440 a night – and where a "villa suite" costs about \$1,500 nightly.

CASH FLOW U.S. dollars are widely accepted, but when Roach asked a hotel manag-



ROACH



BARRETT



Peter Barrett

Land, ho!
Paradise found in The Grenadines.

previous take on the area: "It's a beautiful island in a beautiful part of the world. In fact," she says, "that was the biggest challenge in writing the story. How do

er about an ATM, the man replied: "What's an ATM?"

BEACH TIME The beach at the resort is secluded, deserted, and gorgeous, but it's not the only idyllic strand around. Barrett, a veteran Caribbean traveler, also raves about Mahault, on the back

season. (But the search is definitely worth it.)

ON THE ROAD Expect to spend about \$60 a day for a compact rental car – assuming you really need one. If so, you will also need a local

driver's license (EC\$40); and remember: Driving is on the left. Taxis (unmetered but with fares set by the government) are available on a per-hour, per-trip, or per-day basis. To stop one of the island's

brightly colored mini-buses, stand beside the road and wave, or casually point a finger to the ground. (But inquire about the bus's route to your destination before getting in, because some may take you out of your way.)



The Carenage's corner of the Caribbean.

side of the island. ("It's an amazing, undisturbed, and unspoiled beach," he says.)

DIVE IN Looking for warm water? Then plan to go between May and December. But even in winter a light wet suit is all you'll need. The Tobago Cays are legendary both for fine snorkeling and diving (Horseshoe Reef has a colorful drop-off to 120 feet), but for detailed information about diving throughout The Grenadines chain, check out the Web site: www.scubasvg.com/index.html

SETTING SAIL The Grenadines, some of the world's most beautiful cruising grounds, were once a relatively remote destination for chartered yachts, but no more. Today both skippered and bareboat charters are available on three islands in The Grenadines – St. Vincent, Bequia, and Union – which means you'll have to look harder these days to find a secluded mooring in

Room 7.

Wants to order room service

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WHAT'S TO EAT Island food runs toward spicy fried chicken and beef with rice, and papaya. Carenage specializes in what could be

the Web site at www.begos.com/compass

TRAVEL TIP For local information, www.grenadines.net is a

Starry Nights on Mustique

The stars may work in Hollywood, but they vacation on Mustique. Located about 15 miles north of Canouan, this tiny (three miles long, half a mile wide) island in The Grenadines may have more star power per square foot than anywhere in the world. Britain's Princess Margaret was the first celebrity to establish a home here, but for several years the island has been famous as the site of vacation homes belonging to Mick Jagger and David Bowie.

The newest kid on the block is designer Tommy Hilfiger, who just finished building an enormous house ("big enough to shade the whole island," says one local) as a getaway from what must be close quarters in the 22-room residence he inhabits at his Connecticut farm. If you're looking to rub elbows with visiting celebs, head to Basil's, a beach bar and restaurant where those who are into that sort of thing go to see and be seen – and where Raquel Welch is said to be a regular.

called Italian gourmet, with wood-oven pizza a favorite.

READ IT AND LEAP *Caribbean Compass* is a monthly tabloid that focuses on the southern Caribbean, covering everything from sailing regattas to environmental issues. A favorite of sailors, the paper recently published its 50th issue. For both current material and a useful archive of past articles, go to

gateway to Web sites covering each of the islands and including accommodations info. And for up-close-and-personal takes on life in The Grenadines, click onto the Bulletin Board System, at www.grenadines.net/wwwboard/wwwboard.html. There islanders in the tourist industry come on-line to answer questions ("Are there any jellyfish in The Grenadines?" was posed recently) and discuss

topics ranging from island-hopping trips aboard the local mail boat to the highly publicized Fletcher murder trial, which took place on St. Vincent several years ago.

BearingsTurkey

An intrepid traveler who now divides his time between New York and Sydney, **Tony Perrottet** began his freelance career straight out of college with a lengthy stint as a correspondent in South America. He recalls that on his first journey around the Mediterranean two years ago, he traveled primarily by ferry. "I kept ending up in places that were quite crowded and overdeveloped and found myself wondering just what was the attraction."

That changed when he

started taking other kinds of boats. Says Perrottet, who is currently working on a book about early travelers in the Mediterranean, "The great thing about traveling by boat is that you can drift into remote corners where it's easy to get caught up in the Homeric myth, where you can see why the place has fascinated people for so long."

Nik Wheeler arrived in Turkey just after a catastrophic earthquake devastated the country – and left just before another huge temblor caused additional destruction. But

Wheeler, like most photographers, was focused more on weather than earthquakes when he got to the Turquoise Coast. He arrived during an intense rainstorm, but fortunately the sky cleared the next day and stayed that way for the rest of the trip.



PERROTTE



WHEELER

THE BASICS

WEATHER

Moorea & Tetiaroa

Tropical; the driest, most pleasant weather runs from April through November, when temperatures range from about 70 into the low 80s. December through March is hotter, rainier, and more humid.

TRAVEL TIME

A 7½-hour flight from Los Angeles to Tahiti; Moorea is a half-hour away by ferry, 10 minutes by airplane. Tetiaroa is a 20-minute flight from either Tahiti or Moorea.

SET THE CLOCK

Island time when it's 7 A.m. on New York (midnight at the international date line).



LANGUAGE

French and Tahitian; some English is spoken on Moorea.

MONEY

PRICE INDEX*

PRICE OF BEER

Cour de franc pacifique (CFP116 = US\$1).

\$\$\$.

\$3.50 for a bottle of Hinano.

WHO KNOWS

Tahiti Tourisme in Los Angeles, 310-414-8484; Web site: www.tahiti-tourisme.com

Canouan

Warm (75 to 80 degrees) year-round. The rainy season runs from July through October. Lying at the southern edge of the "hurricane belt," The Grenadines are rarely hit by big storms.

Total flight time is about 4½ hours from Miami, via Barbados; actual travel time is 8 hours minimum, depending on connections.



English.

Eastern Caribbean dollar (EC\$2.70 = US\$1).

\$\$\$\$

A bottle of Hainoun costs about \$3.50 at the resort; \$2 in town.

St. Vincent and The Grenadines Tourist Office, 212-687-4981 or 800-729-1726; www.svtourism.com

Turkey

Summers are hot, with highs in the 90s in July and August; winters are generally mild.

10 hours from New York to Istanbul, plus an hour by plane to Dalaman, then a 14-mile drive east to Göcek's harbor.



Turkish, but English is widely understood.

Turkish liras (\$35,000TL = US\$1).

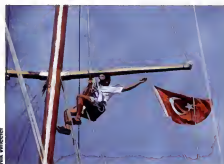
\$\$\$

About \$5 for a bottle of Efes.

Turkish Tourist Office, 212-687-2194; E-mail: info@turkey.org; Web site: www.turkey.org

* What two people can expect to spend for comfortable (but not deluxe) accommodations plus two meals a day: \$ = Under \$200; \$\$ = \$200 to \$300; \$\$\$ = \$300 to \$500; \$\$\$\$ = more than \$500.

Wheeler, who had driven across Turkey several times while working as a photo-journalist in the Middle East during the 1970s, had also sailed the northern part of the Turquoise Coast more than a decade ago. "I had such a wonderful time," he says, "that I jumped at the chance for a trip to the



Turkish colors over the Turquoise Coast.

southern half." Yes, the traffic has increased, he says, "but I think it is still one of the great boat trips in the world."

ROOM KEY Accommodations along the Turquoise Coast range from small guest houses to private villas (figure about \$1,200 a week for a two-bedroom villa). An appealing spot near the Blue Mosque in Istanbul is the Yesil Ev ("a great little hotel," says Wheeler); it has doubles for about \$150 a night. Speaking of great accommodations, a former prison for political subversives of the "dissident artist" type has since been converted into a Four Seasons hotel. The rooms there range from \$270 to \$700 a night. (We hear the food is better now than before and the staff more congenial, too.)

WATER WORLD All journeys to Turkey begin in Istanbul,

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where water is everywhere. Ferryboats run along the Bosphorus River, the narrow waterway dividing Europe from Asia, while Topkapı Sarayı, the former palace of the Ottoman sultans, looms over the spectacular harbor

called the Golden Horn. Istanbul has many *hamams* (baths), several cavernous underground cisterns dating to the Roman era, and dozens of fine fish restaurants with views of the sea. Perrotet says it's well worth

spending at least three days in Istanbul before flying south to Dalaman, gateway to the Turquoise Coast.

BEACH TIME Sand is a rare commodity on the Turquoise Coast, and in season

the few existing strands (legend has it that Cleopatra brought the sand over from Egypt) are usually packed. Which is why traveling by boat is such a pleasure. ("You can sail to any number of beautiful, deserted coves," Perrotet says, "and then leap right into the water.")

MAKING PLANS The high season along the Turquoise Coast runs from May to October, with the peak in July and August, but both the sun and the crowds can be brutal then. The Mediterranean weather is changeable in fall, but the sea remains warm enough for swimming through mid-October in the southern region. A good place to get the lay of the land – and sea – is <http://bluevoyage.exploreturkey.com/bvfgaler.htm>. It features a gallery of more than 200 alluring color photos from all along the Turquoise Coast.

SETTING SAIL Ketch-rigged Turkish boats called *gülets* (pronounced goo-lets) have operated in these waters for decades. Over the years many have been transformed into cruising boats accommodating 8 to 12 passengers. (For photographs and a floorplan of a *gület*, go to www.turkishcruises.co.uk/melanurya.htm, the Web site of DayDreams, a well-established British charter company. (Using such obvious Web search words as "Turquoise Coast," "sailing in Turkey," and "*gület* cruises" will net a wide range of relevant sites.) Prices of, and standards on, *gület* cruises vary tremendously, but expect to pay about \$1,200 to \$1,500 for a weeklong trip

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Gulets at rest in Turkey's Göcek marina.

for two. (DayDreams cruises start at about \$1,000 per person for ten days; private weeklong charters are priced from about \$3,300.)

A one-week Blue Voyage allows plenty of time to get from Göcek to Gökaya Bay in the east, with stops at Kaş, Kalkan, and Myra, and a day-trip to Kastellörizon in Greece.

The schooner *M/S Amazon Solo* – the top of the line in the eastern Mediterranean – can be hired by the week, with a full crew and a cook. For information about *Amazon Solo*, contact Vela Dare in Turkey, 011-90-252-645-2682, fax 011-90-252-645-2683, or you can E-mail arinna@unimedya.net.tr. Note:

Whatever kind of cruise you decide to take, book early, since many of the preferred boats are reserved as much as a year in advance.

WHAT'S TO EAT

Welcome to the land of dolma, kabob, and baklava. Turkey's extensive cuisine is based on grains (rice and wheat, primarily), vegetables, and grilled meats and seafood. As for restaurants, Istanbul is loaded with them, but Perrottet's favorite turned out to be The Alternative, on the waterfront in Göcek. The chef-owner there uses less oil than is typical in Turkey, and he has added a touch of French culinary style. And while Turkish red wines aren't great, the whites are fine ("very palatable," according to Perrottet).

CASH FLOW ATMs are ubiquitous and user-friendly. But before dashing out on a shopping spree, get familiar

with the Turkish lira: The highest-denomination note is 5,000,000TL (that's right, five million – worth roughly \$9). The catch is that it is similar in color to – but definitely not to be confused with – the 100,000TL note.

READ IT AND LEAP

The *Rough Guide to Turkey* is a solid guidebook, while the history-minded reader should look for Diana

Darke's *Guide to Aegean and Mediterranean Turkey*, which contains the best coverage of the Lycian culture.

SPECIAL SCREENING To get into the proper frame of mind for a Blue Voyage, rent the Italian comedy *Mediterraneo*, shot on the Greek island of Kastellörizon; the film offers good insights into the relaxed Mediterranean attitude toward life.

IslandWise

Scenes From an Island's History

Lundy's unique landscape and lodgings set the stage for a true taste of the past.

By Jenny Woolf

LUNDY IS A RATHER THEATRICAL little island. That's partly because of its location – ten miles off the coast of north Devon, England, with one side facing the Bristol Channel and the rest turned to the wild Atlantic. And it's partly because of the dramatic geography of the isle itself, which is, essentially, a scrap of moorland stranded in the sea. Jagged surf-lashed cliffs loom on the west side, a bracken-speckled green-sward stands at its center, and on the sheltered eastern side thick-growing shrubs transform steep slopes into a landscape of flowers and leaves.

Walk up the 147 stone steps to the top of the old lighthouse on Beacon Hill,

and you can see it all while experiencing other dramatic devices, such as howling winds and a setting sun that gilds the clouds and turns the ocean gold.

Visitors go to Lundy to roam free and explore all those scenic natural elements. But what gives this rugged rock real stage presence are its historic buildings, which afford those who spend a night or two in them the chance to take part in the ongoing documentary of Lundy's past, an intriguing tale featuring cameos by Vikings, pirates, kings, convicts, and Victorian lords.

These days, the steward of the land, the history, and the buildings is the Landmark Trust. The permanent cast of the independent-

Coffee Break

Coffee and Turkey go together just as tea and China do. First brought to Turkey by Syrian traders in the 1500s, coffee had assumed a key role in Turkish culture by the mid-17th century: It was an important element in ceremonies at the sultan's court; coffeehouses sprang up as places where men (only) could discuss world affairs (and play backgammon); and during courtship the evaluation of a prospective wife (who, you can be sure, was not out discussing world affairs) would depend at least in part on how good her coffee was.

Turkish coffee is unique. It is brewed from Arabica beans that have been ground almost to powder (sometimes with the addition of cardamom). As the coffee brews, it should foam – if it doesn't, forget the marriage proposal. Tradition has established six levels of coffee sweetness ranging from black to very, very sweet. It is also traditional to add sugar only before the coffee is served. Finally, ignore the wisecracks that say Turkish coffee is something you chew, not drink: There are grounds on the bottom, but by sipping gingerly you can avoid them.

minded island – it has its own stamps and its own beer, and its inhabitants once refused to pay British income taxes – consists solely of the 15 trust employees who care for Lundy's farm and unique guest quarters.

Among those quarters is Old Light, the elegant circa-1820s granite lighthouse, which contains the two original lighthouse-keepers' apartments. Another choice is the blue corrugated-iron hut that once housed the village Sunday school. It's a tiny place, suited to Lundy's small population, which has rarely topped 50.

And just behind the pub the diminutive Radio Room – now devoid of wireless equipment but once the nerve center of Lundy's communications with the mainland – is a cozy lodging for a single guest.

I stayed in an apartment in the Old House, where

moonless night when the island – which has no private cars, roads that are mere tracks, and no streetlights – can be tricky to navigate. In the evening blackness, with stars hanging like lamps in the sky, Lundy's single village

takes on a *Treasure Island* atmosphere, giving rise to fantasies of encountering Blind Pew himself *tap-tapping* round the next corner on his way to the pub for a pint.

The grandest property on the island is Millcombe

House, home to the lords of Lundy for more than 100 years. Like all Landmark Trust buildings, it is furnished with the sort of old, good, handcrafted furniture still found in many English homes. A square white man-




Zigzag crags along Lundy's wild west coast.

Charles Kingsley slept in 1849 before going off to write his classic *Westward Ho!* The house adjoins the dimly lit Marisco Tavern; it's convenient for a beer on a

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sion with soothing lines and classic decor, Millcombe House exudes a dignity its most distinguished residents, the Heaven family, would have appreciated.

The members of that oddly named family were the lords of Lundy from 1834 to 1918 – throughout Queen Victoria's reign and beyond. Appropriately, the Heavens were the ones who built the island's church, a gray Gothic edifice large enough to accommodate not only all Lundy's residents but a shipful of sailors, too.

Despite the solemn faces of the Heavens shown in photographs in Millcombe House, the family didn't lack a sense of humor: It is said that when the Rev. Hudson Heaven made the first elec-

tronic voice contact with the mainland, he hauled out what must have been a hoary family pun, declaring happily that "The Kingdom of Heaven Rejoiceth!"

It was also the Heaven clan that brought peace to the island after its centuries as a refuge for outlaws and other undesirables. Little is known of the Bronze Age Celts who were perhaps the original inhabitants, but they were followed in medieval times by a Christian community, which is thought to have been destroyed, in turn, by Vikings.

After that carnage the is-

land remained uninhabited until the 12th century, when William de Marisco (after whom the pub is named)



Lundy's lighthouse rises amid pastoral perfection.

there. Constructed with funds raised through the sale of rabbits, the castle survives today as the site of three rental cottage apartments.

By Elizabethan times Lundy's pirates were thriving again; Queen Elizabeth I made colorful threats to rout them – but never did – and by the reign of George II, the island had come under the control of a crooked politician, Thomas Benson.

used Lundy as a base for his own piratical deeds. For the crime of disloyalty, William was chopped into four pieces, on orders from Henry III, who then seized Lundy and built his castle

himself, Benson's habit was to hijack convicts, who thought they were being transported to America, and illegally land them on Lun-

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dy. There he held them captive in the castle and had them build, farm, and perform illegal deeds for him. One project involved their transforming a cavern on the southern side of the island into a storage house for smuggled goods. Benson's Cave, as it is known today, overlooks some extraordinary rock formations (supposedly created by the Devil) and is hidden from view by an innocent-looking hut. The smuggling operation apparently generated a good deal of wealth for Benson, but he is not remembered for his generosity. "Had it not been for the supply of rabbits and young seagulls, our table would have been but poorly furnished, rats being so plenty,"

Lundy is located just off the north coast of Devon, England. Guests arrive via a two-hour ferry ride from the town of Bideford, about 170 miles from London. An adult round-trip ferry ticket costs \$65 (\$40 from November 3 - December 15. In bad weather helicopter transit is provided at no extra charge). Lodgings range in price from \$44 to \$330 per night, depending on the season and the property. (Some sleep up to 14 people.) Book ferry tickets in advance by calling 011-44-1237-470-422. For lodging reservations, send an E-mail to info@lundyisland.co.uk; the Web site is at www.lundyisland.co.uk

wrote one of his visitors in 1752. (He does not mention whether Benson served up any of the rats.)

There might have been a good many more rats on Lundy had it not been for the isle's unforgiving coast and

unpredictable weather, which have caused numerous shipwrecks over the centuries.

As I was safely on terra firma, however, I found myself enthralled by the typically changeable conditions, and I spent a pleasant day chasing a rainbow as it appeared and disappeared over the sea like the smile of some psychedelic Cheshire Cat. The wind blew ragged clouds across the horizon, and the sea flickered from jade and gray to Aegean blue. I climbed down the cliffs to examine a pair of ancient cannons in a battery facing the ocean, and saw some seals boldly frolick-

ing on the rocks, almost within touching distance.

As in many wild places, conservation of the land and its scene-stealing wildlife is a high priority these days on Lundy, whose conservation officer, Liza Cole, is always on hand to explain to visitors the finer points of local natural history. Cole often visited the island as a child and says that the idyllic days she spent roaming Lundy in total freedom, swimming its shores and exploring its tide pools, were what set her on her career path as a conservationist. A dedicated diver and snorkeler, she takes pleasure in the fact that the sea around the island - which is warmed by the Gulf Stream and is home to all five species of coral

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THE GUIDE

found in Britain – has become an official marine conservation area.

The island is also a good place to bird-watch; in fact, its trademark was once the brightly colored puffin. But the bird is less common these days.

"You still see some during the breeding season," Cole explains, "but Lundy was always on the edge of their range, and global warming has meant that we no longer get the huge numbers that used to come before."

The puffin isn't the only featured performer, though. Lundy lies in the flyway of several kinds of migratory birds, and sometimes, Cole says, "Enormous flocks of them – warblers, thrushes, and chats – descend on us; it's an amazing sight."

For now the island remains largely untamed, and the Landmark Trust runs it in a deliberately hands-off way. "They want to maintain as much of the wild atmosphere as possible," Cole says.

That goal is reflected in the absence of "Keep Out" and "Danger" signs, despite the steep cliffs, terrifying drops, and savage rocks below. And since local laws provide for no recompense to anyone who falls, roaming about is a liberating experience that seems designed to teach what Cole calls the basic rule of Lundy life: "Do what you like, but make sure you survive."

Good stage direction for all the actors on this theatrical little isle. ♦

Jenny Woolf is a London-based travel writer who specializes in western and southern Europe.

The Coolest Stuff in Paris

...It just may be the divine ice cream from Berthillon.

By Lisa Nesselson

THE BEST ICE CREAM ON earth is made on an island you can walk to. Provided, that is, you happen to be in Paris when you start walking.

The headquarters of Berthillon (BEAR-tea-own) is situated at 31, rue St-Louis-en-l'Île, the third-of-a-mile-long street that bisects l'Île St-Louis. An almost unbearably quaint thoroughfare on which many of the buildings date to the 1600s (and a brief stroll away from a nifty old cathedral immortalized by Victor Hugo's hunchbacked bell-ringer), this is what first-time visitors to Paris hope the city will look like. And the frozen treats at Berthillon are what earthlings hope ice cream will taste like.

The store's tasteful tan facade, with BERTHILLON painted in distinctive gothic lettering, suggests tradition and craftsmanship. So does the fact that the product – which has been synonymous with the word "scrumptious" for 45 years – is made fresh each day on the premises.

"The only drawback to being on an island is we can't expand," says Muriel Delpuech, the granddaughter of founder Raymond Berthillon. "We don't have the space to store extra ice cream, so we're forced to start over each morning. The scoops you buy at the walk-up window were made that

very day or the day before."

Thus the ice cream is always at its peak. And unlike the costly, if unrelated, products of other establishments with comparable standards – say, Cartier or Louis Vuitton – Berthillon wares can be indulged in for as little as ten francs (about \$1.60) – the price of a single scoop.

The compact shop that is home to all this affordable icy perfection used to be a café and bar tended by Delpuech's great-grandparents.

"My grandfather started out as a baker, with a shop in the 14th arrondissement,"

Delpuech explains. "But in 1954, after my great-grandfather died, my grandfather left the bakery to come here and help his mom out."



Getting the scoop: hungry locals at Berthillon.

Raymond didn't much like tending bar, though, so he started experimenting with making ice cream – vanilla, chocolate, strawberry, and raspberry – in a tiny

back corner of the café.

"At first he only sold one or two cones a day to kids on their way home from school," Delpuech explains.

"Then they started bringing their parents along, and the word got out."

But it was not until food mavens Henri Gault and Christian Millau (later of guidebook fame) happened upon the unpretentious joint that word spread across the Seine to the mainland, as it were.

"They wrote a newspaper story raving about Grandfather's ice cream, and there have been lines ever since," Delpuech says.

Soon after that, the café gave way to a full-time ice cream emporium, albeit one eternally cramped for space.

At 75, Raymond still oversees the operation, aided by Bernard Chauvin, who is his son-in-law and Delpuech's father. Four employees help make the ice cream, but only Raymond and Bernard know the Berthillon recipe. And they won't share it with anyone.

"We've had overtures from big firms to buy us out – and we could sell them the name," says Delpuech. "But what they fail to understand is that if neither my father nor grandfather is here, no ice cream gets made."

It's not exactly a corporate production manager's dream. And so things con-



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time as they have been. The day's business starts at 4:30 A.M. Fresh milk and cream are delivered from Normandy every two days, fresh egg yolks arrive in the wee hours (European food-safety laws prohibit food manufacturers from cracking eggs), and every Tuesday Raymond visits the Rungis wholesale market, outside Paris, to buy fruit for the sorbets.

Every liter of Berthillon's pear sorbet I've bought over the past 15 years has been uniformly delicious, yet I can't help noticing that the real pears I buy in the market range wildly, from superb to sub-edible. Whence the ultra-dependable yumminess of Berthillon's pears? "That's my grandfather's particular skill," says Del-

puech with obvious pride. "He can bite into a pear and determine whether to add more or less sweetening to that batch of sorbet."

That he can do this so reliably and with such consistently delicious results fills me with admiration. That he can do so at the crack of dawn cranks up my admiration to awe.

Ironically, the unparalleled freshness of Berthillon ice cream is the source of some of the few complaints heard in the store.

"Sometimes customers complain that the vanilla isn't firm enough," says Delpuech, "but when we explain that this is normal—that it's so fresh it hasn't had time to freeze completely, they're usually pleased."

If there is any lingering, unspoken protest, it is swallowed with the first bite.

Among the many flavors Berthillon purveys—roughly 70, with wild strawberry the most popular in summer and *marron glacé* (candied chestnut) the biggest seller around the Christmas holidays—I have narrowed my preferences to chocolate and mocha ice cream and pear sorbet. When I make an expedition to Berthillon to stock my freezer (the sorbet and ice cream have no preservatives but can be frozen for as long as two months), I'm always nervous that they'll be out of the

Berthillon is located

at 31, rue St-Louis-en-l'île, in the 4th arrondissement. It is open from 10 A.M. until 8 P.M., Wednesday through Sunday, and is closed from late July through August.

flavors I want.

What's funny, though, is that other people feel exactly the same way about the flavors I consider really pointless—as in, why

bother making them rather than making more chocolate, mocha, and pear.

I once saw a woman burst into tears because she had planned her entire meal around sunflower seed sorbet or castor oil sorbet (OK, they don't have either of those; but the flavors I do find a tad peculiar are licorice and rhubarb) and the store had had the audacity to run out, ruining her color scheme. ("But Jean-Pierre! I can't serve straw-



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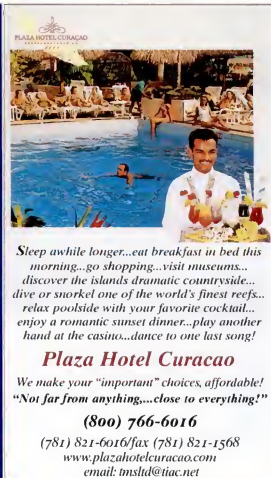
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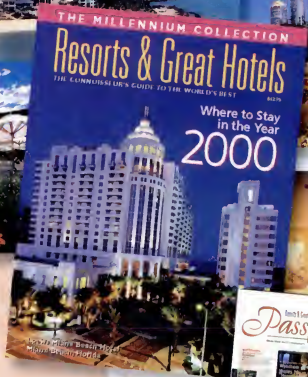
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berry; you know perfectly well the tablecloth is beige!")

Berthillon's greatest peculiarity – at least from a purely commercial point of view – is that it shuts down entirely during the prime ice cream season from late Ju-

ly through August (which seems kind of like an up-market toy store's closing between Thanksgiving and New Year's because it just can't be bothered selling all that merchandise to all those eager customers).

Delpuech explains: "Most of our regular clientele is away on vacation then. We could have lines of tourists around the block, but it would take an awful lot of individual cones to make up for the quarts and gallons

[actually, liter cartons] we sell the rest of the year. Plus, it's a family tradition: We're open on Saturdays and Sundays, and my grandmother once said that if the family didn't stop working for a few weeks, no one would ever see their grandchildren."

To make up for the summer recess, the staff works extra hard during June and early July to ensure that the 120-some cafés and stands – both on the island and in other parts of the city – that sell Berthillon have enough ice cream and sorbet to last through the summer.

"We wouldn't dream of leaving Paris in the lurch," Delpuech says.

Beyond Paris, Berthillon is harder to come by. Delpuech thinks the most distant point a customer can buy some is Rouen. The impressive city – it's where Joan of Arc came to her decidedly uncool end – lies an hour out of Paris and has a branch of the Hediard gourmet market chain, which stocks a few basic flavors.

"But," Delpuech adds, "We've had customers carry ice cream with them all the way to Hong Kong. A liter lasts two hours in a Styrofoam box, but with dry ice, you can push it to 24."

Undoubtedly the best place to enjoy the stuff is at the source. Table service is provided in a tiny salon inside the shop, and cones are served at a window facing the street. If you order your Berthillon in a little cup "to go," you'll get a plastic spoon so dainty you'll be tempted to hand it to the nearest Barbie doll.

Better, though, is to take the petite spoon in hand and savor the treat in Barbie-size

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bites while you cross the Seine on foot, via the Pont de la Tourneille, to gaze up at La Tour d'Argent, the restaurant where France was first introduced to the fork. (I have nothing earthshaking to impart about knives except that I sometimes use one to slice slabs of Berthillon's chocolate ice cream, so dense is its texture.)

Or, also while ingesting some of the most sublime flavor molecules known to man, you can walk west to admire one of mankind's finest handiworks: the cathedral of Notre-Dame.

Speaking of landmarks, Berthillon itself is one, and in the free 100-page guide put out by the Monoprix-Prisunic drugstore chain, it is the only eating establishment listed. The authors wrote that Berthillon is "a favorite among gourmet walkers for three reasons: the texture of the fruits, the quality of the handmade product, and the countless flavors on offer. Bliss...is strolling along and admiring Notre-Dame and the Seine on a lovely spring afternoon, holding a two-scoop cone of Berthillon custard-apple and guava."

Pardon me? Let's get our priorities straight here. Imagine you are headed for the electric chair. For your last meal do you order a scoop of custard-apple and a scoop of guava? Not unless you're being executed for questionable taste and incipient snobbery, you don't.

I repeat: chocolate ice cream, mocha ice cream, and pear sorbet. ♦

Paris-based Lisa Nesselson is a film critic for *Variety* and *The Paris Voice* newspaper.

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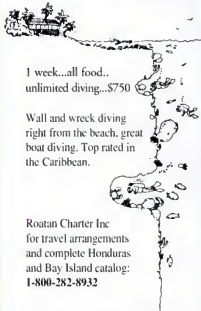


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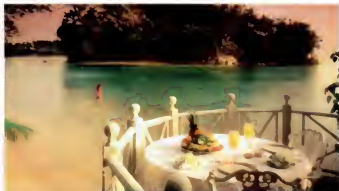
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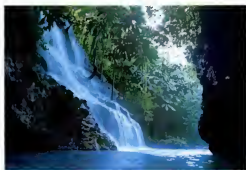
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